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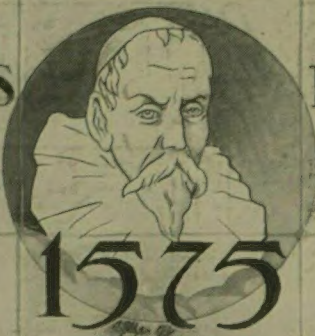
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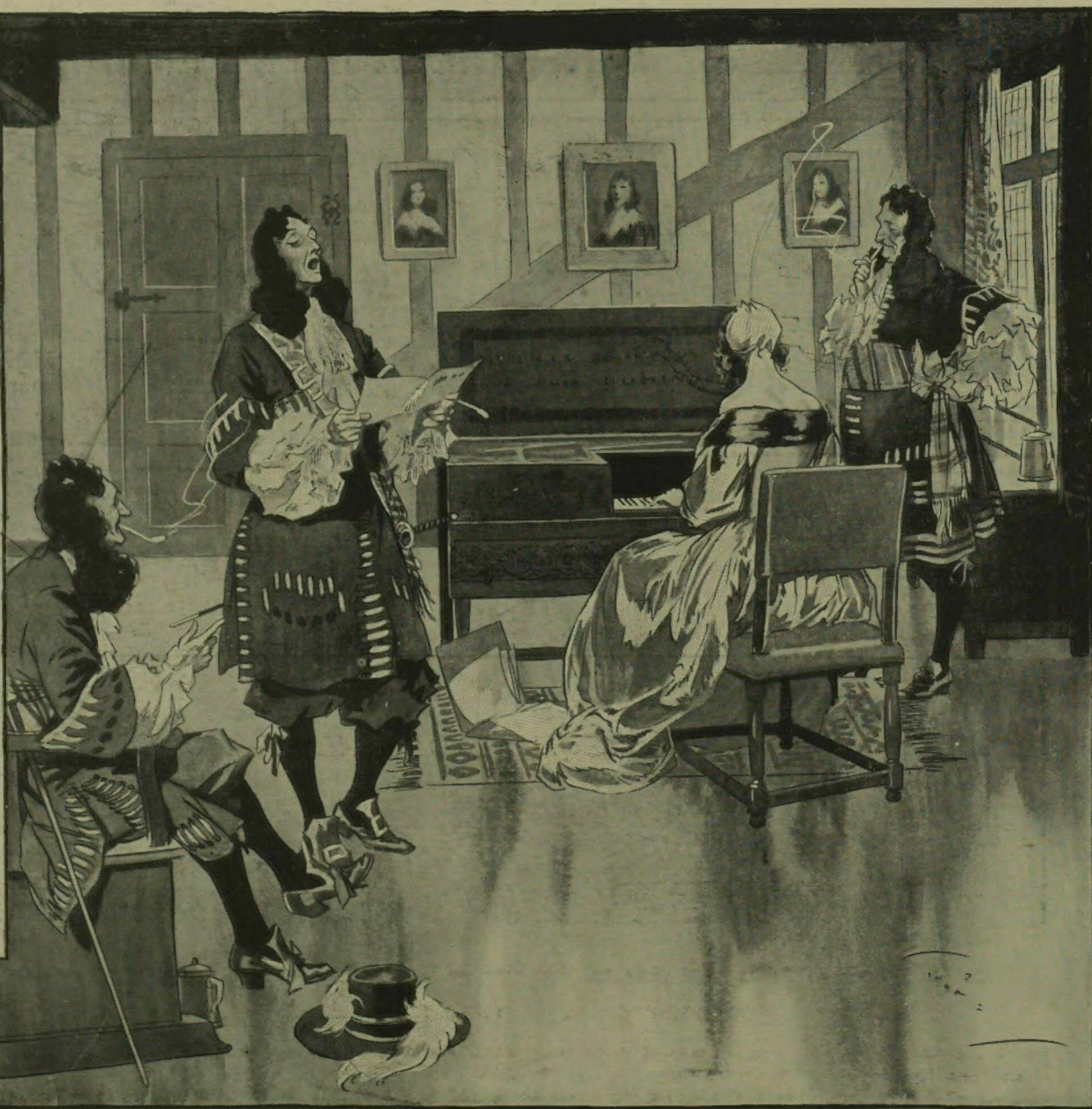
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 18, 1922.

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**"A TEASPOONFUL OF HUMMING BIRDS": THE MOTHER TRYING TO SNATCH A MOMENT OF SLEEP—
CAUGHT BY THE CAMERA WITH HER INNER EYELID DRAWN DOWN.**

The habits of humming birds are the subject of some remarkably interesting observations contributed to "Scribner's Magazine" by Mr. A. A. Allen, Assistant Professor of Ornithology at Cornell University. He describes a nest in a pear-tree in a backyard in Ithaca, the hatching of the eggs, and the proceedings of the mother. "When it came to securing a family portrait," he writes, "the tiny youngsters were almost invisible in the bottom of the nest, and the camera gave no idea of their actual size. The idea occurred to me of posing them in a

teaspoon, the bowl of which they about half-filled. I thought the mother bird might feed them. Unfortunately, however, when she returned she was apparently so astonished by the change in their abode that she thought her children more in need of protection than food, and she settled down upon them to brood. She had doubtless never encountered a nest with a silver lining before, but she was equal to the occasion, like most mothers, and even tried to snatch a moment of sleep, the camera catching her with her inner eyelid drawn across her eye."

PHOTOGRAPH BY ARTHUR ALLEN. BY COURTESY OF "SCRIBNER'S MAGAZINE."



By G. K. CHESTERTON.

THE ingenious author of "The Mirrors of Downing Street" has apparently turned his attention from the political to the religious world. He has written another book, consisting of sketches of the clergy, and entitled "Painted Windows." His mind seems to move naturally towards metaphors of glass; and in this case, there is a compliment, probably unconscious, to the priests at the expense of the politicians. A window, however much painted, is a more enlightening and wholesome thing than a mirror. For the most private window is in a sense public, while the most public mirror is in its immediate uses private, not to say personal. There is perhaps an unintentional symbolism in the suggestion that the priests are at least in some sense admitting the light, while the politicians are only looking in the looking-glass.

I fear, however, that the intentional symbol was very different. It seems probable that the author meant to give to the symbol of painted windows a little of the significance of whitened sepulchres. I do not mean for a moment that he accused the clergy of hypocrisy, but it is not an unfair summary to say that he does accuse them of artificiality. The moral of all his meditations is the plea for a simplicity to replace this artificiality. The writer's ideal, as it appears by implication in most of his writings, seems to be a sort of undoc-trinal Puritanism. It is Puritanism without the stiffening of Calvinism; we might say Puritanism without the strengthening of Calvinism. He seems to urge the clergy to return to some simple and primitive religion or morality, and to renounce their recent temptations to ritual and a romantic mediævalism.

I cannot think that this disposes of the danger of the whitened sepulchre, or even of the painted window. Whitewash is a much plainer thing than any pigments. But whitewash is certainly a much more impenetrable disguise than any pigments; and most certainly much more impenetrable than any painted windows. And the metaphor here is something of an allegory if it be only an accident. One of the queerest and most nonsensical of modern notions is that the worship of simplicity is one in which there can be no hypocrisy. It is the notion that nothing can be sailing under false colours, so long as they are primary colours. By this theory a man may be a humbug, or must be a humbug, if he preaches a faith in Moses or a faith in Mahomet, but he cannot be a humbug if he preaches a faith in Man. Whereas, obviously, it is the whole point of a humbug that he would preach any one of them as readily as the others. He would preach about Mahomet among Moslems, and about Moses among Jews, and about Man among enlightened humanitarians, who would be the most credulous of the three.

Such people seem to forget that there can be corrupt motives leading to the Simple Life as well as to the Scriptures or the Sacraments; and that there are Socialists who betray Socialism as well as Christians who betray Christianity. It is certainly not by becoming Puritans that

we can make certain of not being Pharisees. For that matter, it is not even by being Early Christians that we can make certain of not being Simon Magus or Judas Iscariot. No creed or philosophy, simple or complex, ancient or modern, can be altogether free from the peril of being employed for ends of venality or vanity.

But, if it was the writer's aim to suggest a special sneer against the alleged artificiality of mediævalism, he has certainly chosen a most unlucky example for his own argument in the title of his own book. For what he blazons as artificiality the whole world venerates as art. If there is one thing in the mediæval system which competent critics, of all beliefs and unbeliefs, would agree to praise in a chorus, it is certainly its painted windows. It is very unwise of him to remind us, by the very name of his book, that the guilds and craftsmen of mediæval times had a creative art and a technical

the only other criticism on which I care to dwell here is of a more general sort, and concerns something I have noticed in many modern books and not a few modern plays. It is a sort of conventional realism existing quite apart from reality. Sometimes people profess to have got it from science, but they have never got it from experience. Sometimes it is found in realistic romances, but they are far less real than romantic romances. It is mentioned in every essay or comic paper as something seen in the street; but it is not seen in the street. It is a convention of the common-place, as abstract as the convention of the classical.

I feel this when I see descriptions or sketches of the profiteer as an obvious costermonger or bricklayer, smoking a clay pipe in a motor-car. I know, to begin with, that a man does not generally become a profiteer by any process so valuable as laying bricks; I know the profiteer is not a costermonger, and (as Hamlet says) I would he were so honest a man. But I also know that, if a costermonger were a profiteer, he would profit by the occasion to get rid of his pipe as well as his donkey, and spend money on cigars as well as on motors.

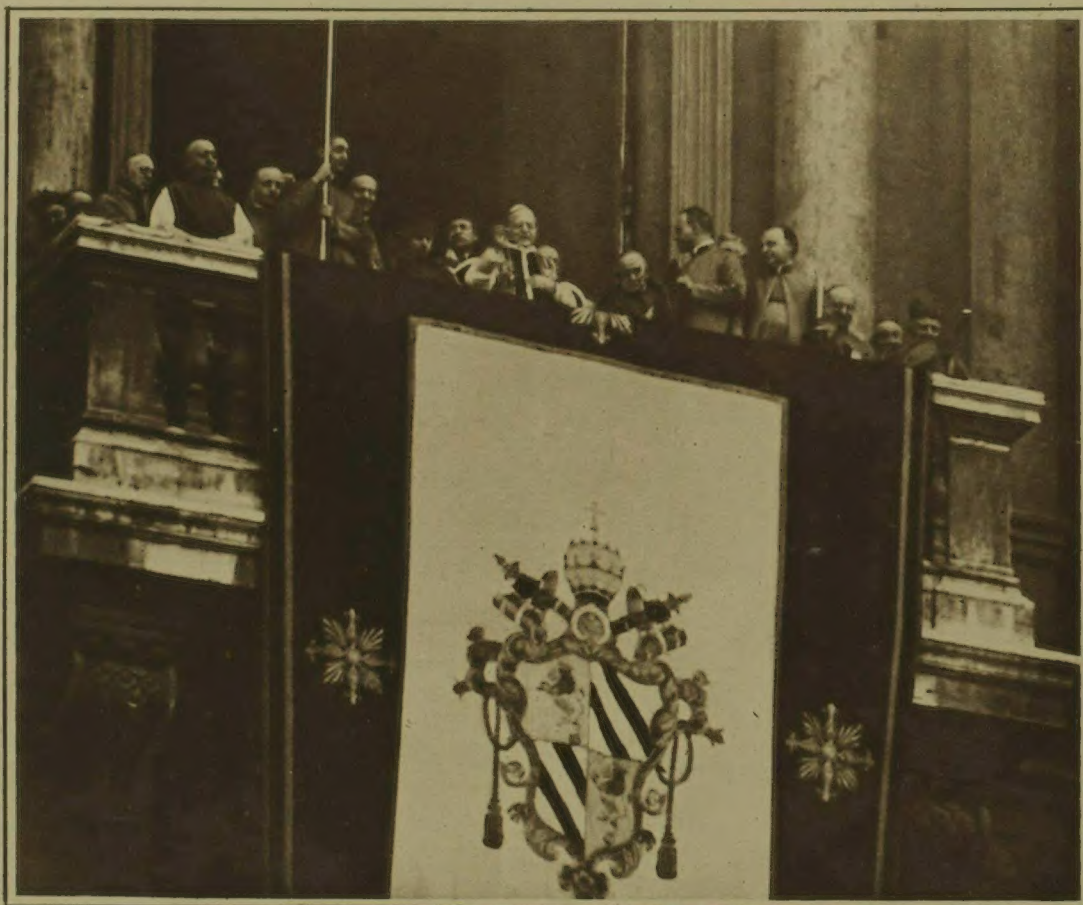
The real profiteer is generally very anxious to have all the most fashionable fittings he can find; and there are any number of sycophants to tell him where to find them. In short, the profiteer is generally quite indistinguishable from a gentleman, except in not being one. I feel the same fictitious realism in some modern psychological stories about the feelings of the aristocratic squire, who lives in the past and hates the modern world. Most aristocrats like to lead the modern world; and I doubt if many squires live only in the past; many of them just now, poor fellows, are thinking a good deal about the future.

And I feel the same falsity in the language of

this book about that miserable mouse, the curate. I do not say I have never seen that prim and cringing curate. I have very frequently seen him on the stage. I have very frequently seen him in the comic papers. He is everywhere treated as if he were a commonplace object. But, though he may be very commonplace, he is not really very common, if we look for him in the world of reality, instead of in the theatre or the press.

There are a vast number of very different kinds of curates going about in the world just now. They are not all even of the same social class; for real attempts are being made to return to a popular priesthood. They are certainly not all of the same type of intelligence; and some of them have a great deal of very active and sincere intelligence.

The author's picture of a pitiable curate, despised by all men, is a conventional picture. I say it with no controversial object; for, if the curate really were despised by all men, he might make out an even better case for being a type of primitive Christianity.



CREATING A PRECEDENT BY APPEARING ON THE OUTER BALCONY OF ST. PETER'S:
THE NEW POPE BLESSING THE PEOPLE.

His Holiness Pope Pius XI., formerly Cardinal Ratti, Archbishop of Milan, created a precedent on his election by appearing in public—on the outer balcony of St. Peter's, overlooking the Square—to bless the assembled people. He is the first Pope to be seen in public since 1870, his predecessors having given the blessing within the basilica. The action was, of course, a sign of goodwill towards the Italian Government. In kindred fashion, his Holiness came on to the balcony after his coronation on February 12, and, wearing the tiara, gave his blessing.—[Photograph by S.F.I.S.E.]

tradition which modern culture laments as a lost art. It is his whole literary function to assume that we all live in glass houses, and to prove it by throwing stones. Nor do I by any means under-rate the social value of that function. But he will certainly defeat his object when he throws a stone at that Gothic window, only to draw attention to the fact that we can break it, but cannot copy it.

This is but a rambling reflection suggested by the title and the obvious tone of the book, and does not essay to be a critical study of the book itself. Here, for one thing, such a critical study would be rather too much of a controversial study. It contains some comments that have rather the tone of complaints; such as the remark that Dr. Gore has confessed to having a troubled conscience. One is tempted to say that a man who has not got a troubled conscience is in danger of having no conscience to be troubled. There are some remarks about Father Ronald Knox, almost implying a sort of antithesis, which I cannot quite follow, between a man having a sense of humour and a man having a soul to save. But

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY BASSANO, RUSSELL, SPORT AND GENERAL, RUSSELL (SOUTHSEA), L.N.A.; C. H. DOVETON (BANGALORE), ANNAN (GLASGOW), ELLIOTT AND FRY, AND C.N.



ADMIRALTY CRITIC OF THE GEDDES REPORT: MR. L. S. AMERY.



A DISTINGUISHED ORIENTALIST: THE LATE SIR ARTHUR N. WOLLASTON.



LORD MAYOR OF LONDON, 1919-20: THE LATE SIR E. COOPER, BT.



A PIONEER OF LITERARY AGENCY: THE LATE MR. J. B. PINKER.



TO COMMAND AUSTRALIA'S FLEET: CAPTAIN A. P. ADDISON.



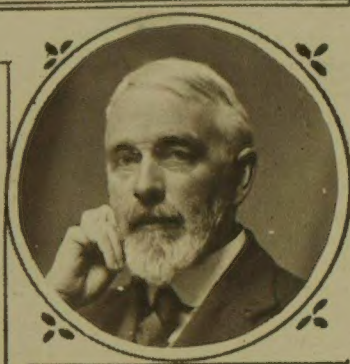
ELECTED AN R.A.: MR. HENRY ALFRED PEGRAM, THE SCULPTOR.



ELECTED AN R.A.: MR. ROBERT ANNING BELL, THE PAINTER.



THE PRINCE OF WALES AT BANGALORE: H.R.H. (CENTRE) IN A LUNCHEON PARTY GROUP AT LORD RUTHVEN'S, FLAGSTAFF HOUSE.



ELECTED AN R.A.: MR. MAURICE GREIFFENHAGEN, THE PAINTER.



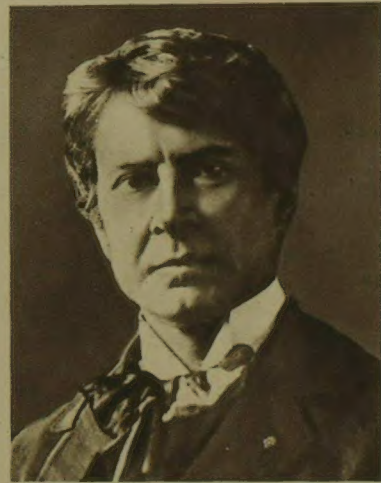
A NEW SCOTTISH ACADEMICIAN: MR. J. WHITELOW HAMILTON.



A WELL-KNOWN SHIPBUILDER: THE LATE SIR GEORGE CARTER.



THE NEW AGENT-GENERAL FOR VICTORIA: MR. J. MCWHAЕ.



A FAMOUS FRENCH ACTOR DEAD: THE LATE M. PAUL MOUNET.



CHAIRMAN, CITY EQUITABLE FIRE INSURANCE CO.: MR. G. LEE BEVAN.

Mr. L. S. Amery became Parliamentary and Financial Secretary to the Admiralty last year.—Sir Arthur Naylor Wollaston was formerly Registrar and Superintendent of Records at the India Office.—Sir Edward Cooper was head of the firm of James Hartley, Cooper and Co., underwriters.—Mr. J. B. Pinker did much to promote the fame of many well-known authors.—Captain A. P. Addison has been lent by the Admiralty to the Australian Government as Commodore (First Class) to command the Australian Fleet.—The Bangalore group shows, from left to right (top row): General Burnett Stuart, Captain Hon. Piers Legh, Colonel Lord Ruthven, Vice-Admiral Sir Lionel Halsey, Captain Downs

(at the back), the Earl of Cromer, Sir Godfrey Thomas, and Captain Clarke; (second row) Mrs. Downs, Mrs. Burnett Stuart, H.R.H. the Prince of Wales, Lady Ruthven, and the Hon. Jean Ruthven; (sitting on ground, in front) the Hon. Alison Ruthven and the Hon. Margaret Ruthven.—Sir George Carter had been Managing Director of Messrs. Cammell, Laird, the great ship-building firm at Birkenhead, since 1912.—Mr. J. McWhae arrived in London on February 12.—M. Paul Mounet was a famous actor of the Comédie Française.—The winding-up of the City Equitable Fire Insurance Co., and the Continental trip of the Chairman, Mr. Gerard Lee Bevan, have been much commented on.

PRINCESS MARY'S COACH ; THE PRINCE AT A *KHEDDAH* ; THE POPE'S PARENTS.

PHOTOGRAPHS BY ARTHUR JONES, KEYSTONE VIEW CO., TOPICAL, C.N., AND S.F.I.S.E.



THE WORLD'S AMATEUR CHAMPION SKI-JUMPER: NELS NELSEN AT REVELSTOKE, BRITISH COLUMBIA.



TO CARRY PRINCESS MARY TO HER WEDDING: THE STATE COACH IN WHICH SHE AND HER BROTHERS RODE AT THE CORONATION—A RIDE WITH AMUSING MEMORIES FOR THEM.



THE DEATH OF EARL COWLEY'S LITTLE SON: THE LATE VISCOUNT DANGAN, WHO WAS SIX YEARS OLD.



WITH ITS TAIL DYED RAINBOW-FASHION: THE MAHARAJAH OF MYSORE'S SACRED PONY, A PURE WHITE PERSIAN, RECENTLY SHOWN TO THE PRINCE OF WALES.



THE PRINCE OF WALES AT A *KHEDDAH* (ENCLOSURE FOR TRAPPING WILD ELEPHANTS) NEAR MYSORE: H.R.H. (ON THE LEFT) CLIMBING OVER THE STOCKADE.



THE NEW POPE'S MOTHER: SIGNORA RATTI, WIFE OF FRANCESCO RATTI.



THE BIRTHPLACE OF POPE PIUS XI.: THE COURTYARD OUTSIDE HIS FATHER'S HOUSE AT THE VILLAGE OF DESIO, NEAR MILAN.



THE POPE'S FATHER: FRANCESCO RATTI, WHO WAS HEAD OF A SILK-FACTORY.

"Nels Nelsen, of Revelstoke, British Columbia," writes a correspondent, "became the world's amateur ski champion with a record jump of 201 ft. at the last championship meeting at Revelstoke."—Princess Mary is to ride to her wedding in the same coach which she and her brothers used at the Coronation in 1911. The story goes that the younger Princes were obstreperous during the drive, that Prince George was put under the seat, and that Princess Mary's coronet fell off in her efforts to restore order.—Little Viscount Dangan died at Torquay, of acute anæmia, a few days ago. He was born in 1915. His father, now Earl Cowley, was then playing in "Betty" at Daly's; he had married an American

actress, Miss May Picard.—The Prince of Wales's visit to Mysore, and the *kheddah* (wild elephant drive) he saw in the neighbouring jungle, are illustrated elsewhere in this number.—The new Pope, Pius XI., was born 65 years ago in the village of Desio, 20 miles from Milan. His father, Francesco Ratti, who was director of a silk-factory, lived at Desio, in the house here illustrated, for many years. The Pope spent his boyhood there; he was the third of six children, of whom only two are alive—his sister Camilla, the youngest, and his eldest brother, Fermo, who had a place of honour in St. Peter's at the Pope's Coronation. (illustrated on another page), and received a special blessing from him.

THE CORONATION OF THE NEW POPE: PIUS XI. IN ST. PETER'S.

PHOTOGRAPH BY FARRINGTON PHOTO CO.



WEARING THE PAPAL TIARA, WITH ITS 540 PEARLS, 146 OTHER JEWELS, AND 11 BRILLIANTS:
POPE PIUS XI. IN ST. PETER'S, JUST AFTER HIS CORONATION.

The Coronation of the new Pope, Pius XI., took place in St. Peter's, at Rome, on Sunday, February 12. The Pope was carried into the basilica on his *Sedia gestatoria*, under a great silver canopy, and proceeded first to the High Altar, where he celebrated Mass. At the sound of silver trumpets, the procession then moved to the place of Coronation, under the great dome, and the ceremony was performed by the French Jesuit, Cardinal Billot. The bells of St. Peter's pealed, and the Pope, wearing the Papal Tiara, made his second appearance on the outer balcony

and blessed the people. (The first is illustrated on another page.) There was an immense throng both in St. Peter's and outside, and the enthusiasm was indescribable. The Papal Tiara worn by Pius XI. is a magnificent example of the jeweller's art. It has three crowns, or gold bands, each set with jewels and edged with two rows of pearls. There are 90 pearls in each row, making 540 pearls in all, besides 146 other jewels of various colours, and 11 brilliants. On another page are photographs of the Pope's parents and of his birthplace.

ANGLO-IRISH "RUGGER"; KHILAFAT VOLUNTEERS; THE CINEMA CRASH.

PHOTOGRAPHS SUPPLIED BY L.N.A., JEHANGIR BAFUJI (BOMBAY), KEYSTONE VIEW CO., AND THE ROYAL MAIL STEAM PACKET CO.



VICTORIOUS IN AN ANGLO-IRISH STRUGGLE IN DUBLIN: THE ENGLISH RUGBY FOOTBALL TEAM WHICH DEFEATED IRELAND.



BEATEN BY ENGLAND BY 4 TRIES TO 1 TRY IN THE INTERNATIONAL MATCH IN DUBLIN: THE IRISH RUGBY FOOTBALL TEAM.



WITH THE TURKISH FLAG IN THE BACKGROUND, AND WEARING UNIFORMS MODELLED ON THOSE OF THE TURKISH ARMY: THE CENTRAL KHILAFAT VOLUNTEERS AT BOMBAY—(IN THE CENTRE, WITH BOUQUET) MR. AHMED KHATRI, HON. SEC. OF THE CENTRAL KHILAFAT COMMITTEE.



WHERE OVER 100 PEOPLE WERE KILLED AND MORE INJURED BY THE FALL OF THE ROOF: RESCUE WORK AFTER THE TERRIBLE CINEMA DISASTER AT WASHINGTON. England beat Ireland by 4 tries to 1 try in the Rugby football match played in Dublin on February 11.—Regarding the Khilafat Volunteers a correspondent writes: "These so-called 'Volunteer' corps have been proscribed in most provinces of India by the Government as illegal associations. Note the badges of rank on the shoulder-straps, the uniforms modelled on those of the Turkish Army, and the Turkish flag in the background."—More than 100 people were killed outright in the terrible catastrophe at Washington on January 28, when the roof of a large



EX-QUEEN ZITA'S RETURN TO MADEIRA: DISEMBARKING, WITH HER CHILDREN, FROM AN R.M.S.P. STEAMER, AT FUNCHAL.

cinema, the Knickerbocker Theatre, collapsed under the weight of snow during a performance. Two days later the death roll was put at 109, while 125 injured were in hospital, many not expected to live.—Ex-Queen Zita of Hungary, who had been allowed to go to Switzerland for her children, reached Madeira on February 2. She sailed from Lisbon on January 31 in the R.M.S.P. Company's "Avon," in which a *cabine-de-luxe* had been reserved for her. Our photograph shows one of the children lifted from the ship's gangway into a boat in which the ex-Queen is standing.

FOR THE ALTAR AT PRINCESS MARY'S WEDDING: A CORONATION GIFT.

PHOTOGRAPHS BY COURTESY OF MESSRS. MORRIS AND CO., LTD.



EMBROIDERED WITH KNEELING FIGURES OF THE KING AND QUEEN; ST. JOHN AS A PILGRIM; AND EDWARD THE CONFESSOR: THE DOSSAL OF THE CORONATION ALTAR-CLOTH TO BE USED AT PRINCESS MARY'S WEDDING.



WITH A CRUCIFIXION (AFTER THE SYON COPE) AND ANGEL-SUPPORTED SHIELDS BEARING THE ROYAL ARMS (LEFT) AND THE REPUTED ARMS OF EDWARD THE CONFESSOR: THE FRONTAL OF THE ALTAR-CLOTH—PART OF THE KING'S CORONATION OBLATION TO WESTMINSTER ABBEY.



FROM THE DOSSAL: THE FIGURE OF THE KING KNEELING.



FROM THE FRONTAL: THE ROYAL ARMS SUPPORTED BY ANGELS.



FROM THE FRONTAL: THE REPUTED ARMS OF EDWARD THE CONFESSOR.



FROM THE DOSSAL: THE FIGURE OF THE QUEEN KNEELING.

At the wedding of Princess Mary and Viscount Lascelles the altar in Westminster Abbey is to be covered with the beautiful altar-cloth which was the gift of the King and Queen for their Coronation and was used at that ceremony. It has been an immemorial custom for English Monarchs and their Consorts to make an oblation at the Abbey altar on their Coronation. Each (says the rubric) is to give a pall or altar-cloth, while the Sovereign gives also an ingot of gold and the Consort a mark of gold. After the Reformation it became the custom to offer simply a length of precious material such as cloth of gold. King George and

Queen Mary decided to revert to the older tradition and to present an actual altar-cloth. The model chosen was a magnificent example of fifteenth-century embroidery preserved in the church of Chipping Campden, Gloucestershire. The work of making the new altar-cloth was entrusted to Messrs. Morris and Co., the famous house founded by William Morris, the poet, in 1861, to carry out his revival of the decorative arts. The figures on the Frontal and Dossal were designed by Professor Lethaby and his pupils of the Royal College of Art; and the silk, copied from the original, was woven on the St. Edmondsbury looms at Letchworth.

WITH THE PRINCE IN THE JUNGLE: AN ELEPHANT *KHEDDAH*; FISHING.

PHOTOGRAPHS BY C.N.



"THE DENSITY OF THE JUNGLE OFTEN CONCEALED THE ELEPHANTS . . . AND THE SMOKE OF THE FIRE LINE ADDED TO THE OBSCURITY":
KHEDDAH OPERATIONS NEAR MYSORE—WILD ELEPHANTS IN THE OUTER ENCLOSURE.



WITH BIG FISH (AVERAGING $\frac{1}{2}$ CWT.) CAUGHT IN THE RIVER AT KARRAPUR, MYSORE, WITH AN ORDINARY 12-FT. ROD:
CAPTAIN DUDLEY NORTH (LEFT), ADMIRAL HALSEY (NEXT), AND CAPTAIN PIERS LEGH (RIGHT).

During his visit to Mysore (illustrated on another page), the Prince of Wales went (on January 22) to a jungle camp at Kakankota, for tiger-shooting and a *kheddah*, or wild elephant drive. The elephants are gradually rounded up and herded, by fire and beaters, into a bottle-neck stockade, and thus into a corral, or enclosure, where they are shut in, mixed with tame elephants, and captured one by one. Such a corral was illustrated in our issue of February 4, showing the type of tree-platform from which the Prince watched the proceedings. The upper photograph above shows an earlier stage in the operations, some wild elephants still in

the jungle, but within the outer stockade, being driven into the bottle-neck. Smoke from a fire is seen on the left. Describing the *kheddah* which the Prince saw, Mr. Perceval Landon writes: "The extraordinary density of the jungle growth often entirely concealed the elephants, wild and tame alike, and the smoke of the fire-line across the mouth of the bottle-neck—which set alight some of the jungle also—added to the obscurity of the scene. There were 26 elephants within the outer corral. . . . Besides the Prince and his staff, some of the 'Purdah' ladies of the Palace were present in a special reserve to witness these curious operations."

THE DISTURBING SPIRIT IN IRELAND: STILL AN IRRECONCILABLE.

PHOTOGRAPHS BY TOPICAL AND L.N.A.



WHERE RESOLUTIONS WERE PASSED DECLARING THAT IRELAND WAS NO PART OF THE BRITISH EMPIRE, AND RENEWING ALLEGIANCE TO THE REPUBLIC: A MASS MEETING IN SACKVILLE STREET (NOW O'CONNELL STREET), DUBLIN, ADDRESSED BY MR. DE VALERA.



THE CLENCHED FIST: MR. DE VALERA ADDRESSING THE CROWD.



THE UPRAISED HAND: MR. DE VALERA MAKING A FIGHTING SPEECH.



THE VOICE OF OPPOSITION: MR. DE VALERA DENOUNCING THE GOVERNMENT.

Recent events on the Ulster frontier have shown that the spirit of discord in Ireland has by no means been laid by the Treaty and its sequel. In a message from Dublin on Sunday, February 12, a "Times" correspondent said: "As I write a huge crowd is collected in Sackville Street for the meeting at which Mr. de Valera and his friends will denounce the Provisional Government from three platforms. The Government has taken no steps to interfere with the meeting in any way. It is content that the extremists shall have their say, and it believes that the Peace Treaty will be endorsed both at next week's Ard Fheis

of Sinn Fein and at the coming general election in Southern Ireland." Mr. de Valera said they had told Mr. Lloyd George and the world that Irish Republicans no more regarded themselves as bound by a Treaty forced upon their people under threat of war than the former Nationalists felt bound by the "equally infamous" Act of Union. Resolutions were passed renewing allegiance to the Republic, and declaring, among other things, that the British Crown is an alien Crown, that Ireland is no part of the British Empire, and that the Republic of Ireland alone expresses the will of the Irish people.

POINTS THAT DETERMINE SUCCESS OR FAILURE IN THE CONTEST FOR THE WATERLOO CUP: THE CODE OF COURSING.

DRAWN BY LIONEL EDWARDS.



POINTS AND OFFICIALS IN COURSING: (1) THE SLIPPER; (2) THE GO-BY; (3) NO SLIP (OWING OF A COURSE); (6) UNSIGHTED; (7) LURCHING; (8)

The chief event of the coursing world, the Waterloo Cup contest, was due to be decided once again at Altcar a few days ago. The above drawings illustrate points which guide the judge in forming his decision as to the winner. Speed is estimated at one, two, or three points, according to the degree of superiority. The technical terms illustrated are explained as follows in the "Encyclopedia of Sport." "The Go-by" (2 points, or, if gained on the outer circle, 3 points) is where a greyhound starts a clear length behind his opponent, and yet passes him in a straight run, and gets a clear length before him. The Turn (1 point) is where the hare is brought round at not less than a right angle from her previous line. The Wrench (half a point) is where the hare is bent from her line

TO TOO MANY HARES, OR ACCIDENT); (4) THE TRIP; (5) JUDGE AND SLIPPER: THE START THE WRENCH; (9) THE TURN; AND (10) THE FLECK.

at less than a right angle; but, where she only leaves her line to suit herself, and not from the greyhound pressing her, nothing is to be allowed. The Trip (1 point), or unsuccessful effort to kill, is where the hare is thrown off her legs, or where a greyhound flecks her, but cannot hold her." (To "fleck" means to snatch the hare and lose hold.) The Merit of a Kill (2 points, or in a descending scale in proportion to the degree of merit) must be estimated according to whether a greyhound shows superior dash and skill, or is favoured by accidental circumstances. To be "unsighted" is for the greyhound to lose sight of the hare. "Lurching" means "running cunning," and leaving most of the work to the other dog.—(Drawing Copyrighted in the United States and Canada.)

"WITH FOREHEADS VILLANOUS LOW": MAN'S HUGE COUSINS, GORILLAS.

COPYRIGHT PHOTOGRAPH BY MR. T. A. BARNES, F.R.G.S.



SHOWING THE HIGH "CREST" AT THE BACK OF THE HEAD, AND SMALL EAR: AN OLD MALE GORILLA IN PROFILE.



"THE FEMALE OF THE SPECIES," NOT IN THIS CASE "MORE DEADLY THAN THE MALE": THE PROFILE OF A FEMALE GORILLA.



A CREATURE OF ENORMOUS BULK AND POWER, AS COMPARED WITH THE GROUP OF NATIVES SITTING BEHIND: A MALE GORILLA LAID OUT FOR SKINNING, WITH MUSEUM SPECIMENS OF SKINS HUNG UP TO DRY IN THE BACKGROUND.

Mr. T. A. Barnes, F.R.C.S., perhaps the foremost British authority on gorillas and gorilla-hunting, has just sent home the remarkable photographs given in this number. An article on the subject, by Mr. W. P. Pycraft, the well-known naturalist, appears on another page. The following note is from the pen of Mr. H. Frank Wallace, himself a distinguished big-game hunter, and author of "Stalks Abroad" and "The Big Game of Central and Western China." "The gorilla," he writes, "is certainly one of the rarest animals to be obtained in

Africa, and has very seldom been seen by Europeans in the wild state, whilst the specimens brought home alive may almost be counted on the hands. Expeditions to shoot, photograph, and film these animals are often talked about, but seldom accomplished, and Mr. Barnes is to be congratulated on having succeeded where so many have failed. His return to England will be awaited with considerable impatience by those interested in the study of African anthropoid apes, when the full result of his expedition can be made public. The gorilla country

*Continued opposite.***DWARFING A TALL MAN: THE GREATEST OF THE ANTHROPOID APES.**

COPYRIGHT PHOTOGRAPH BY MR. T. A. BARNES, F.R.G.S.



MAN AND "MAN-LIKE" APE, SHOWING THE MONSTER'S HUGE LONG ARMS, SHORT LEGS, AND BARE BREAST: A GORILLA OF RECORD SIZE FROM LAKE KIVU, COMPARED WITH A MATUSI NATIVE STANDING 6 FT. 10 IN. IN HEIGHT.

Continued.

lies to the east of Lake Kivu, among the mountains rising from the M'umbiro plain. In the Mountain of Virunga Mr. Barnes killed the splendid old solitary male gorilla which Messrs. Rowland Ward mounted for Lord Rothschild. . . . During his present expedition, Mr. Barnes has secured specimens of an unusually fine "group," namely, a very big grey-backed male, an old female and her half-grown young one. The males of the Kivu gorilla, which is probably the largest of all known varieties, appear to show greater variation in colour than the females and

young, which are said to be entirely black. The pelage of the males is mostly black on the heads, arms and shoulders, with a considerable amount of grey hair running across the small of the back. A book on gorillas which Mr. Barnes hopes to publish on his return will add much to the scanty knowledge at present available. It will also include an account of the exploration of Lake Mokoto, the land of the great craters, and it will be illustrated by a number of his own excellent photographs."

GORILLA HUNTING.

By W. P. PYCRAFT.

THERE is no country in the world which can show such a wealth of remarkable animals as Africa. And among these the great apes, the gorilla and the chimpanzee, hold a conspicuous place; if only because they, of all the ape tribe, approach nearest to man in their bodily form and intelligence. Of the gorilla, even now—for it was first discovered so long ago as 1590—but little is known, in so far as its habits are concerned, and few indeed are the Europeans who have seen it in its native wilds. Hence, even photographs of dead gorillas are rare, and one may venture to say that seldom, if ever, has such a remarkable series of an old male ever been published as that which appears in these pages.

The photographs were taken by Mr. T. A. Barns of an animal killed by him, during his expedition fitted out for the purpose of photographing and filming anthropoid apes, and gorillas in particular, in the gorilla country to the west of Lake Kivu. The gorilla is at one and the same time the rarest and largest of all the anthropoid apes. He may be hunted, like the "Snark," with "forks and hope," but when found, and at close quarters, the prudent hunter will have taken care to have with him a rifle he can trust. He must be killed promptly, for a wounded and infuriated gorilla is a terrible foe.

This much will be apparent from a glance at the full-page photograph. A full-grown gorilla will stand over 6 feet. In Lord Rothschild's Museum at Tring is a male measuring over 6 feet 9 inches; and another, killed by Mr. Barns, which weighed over 450 lb., and had a chest girth of over 61 inches. In the Rowland Ward studios it was, so to speak, brought to life again, and now forms one of the most striking features of that wonderful museum at Tring.

In this photograph it will plainly be seen how puny a creature is a man by comparison, for the Matusi native at his side stands 5 feet 10 inches. So far as legs are concerned, man indeed has the advantage in length, for the gorilla's legs are ridiculously short. But the village blacksmith will turn green with envy at the contemplation of his arms, for they are enormously powerful, and have a tremendous reach. The hands and feet are clumsy, being very short, and wide; the fingers are extremely short, and are webbed almost to the first joint.

The profile of the head differs markedly from that of the chimpanzee, as will be seen in the two

upper photographs on the first page, and in that on this page. In the first place it rises upwards into a great crest, from the level of the ears backwards. In the skull this crest forms a great plate of bone, standing high above the middle line of the cranium, and forming a surface for the attachment of the enormous muscles of the jaw, which are so powerful that they can flatten a gun-barrel. The ears are relatively much smaller than in the chimpanzee, and the nostrils are much wider, as may be seen in the profile

photograph, and that on the first page showing a recumbent position, the bareness of the chest will at once rivet the attention; and hardly less striking is the shortness of the neck. The huge bulk of the creature is strikingly displayed in the latter photograph, since it can be measured, by contrast, with the row of natives behind it. The coloration of the gorilla varies with age. The female and young are black. The male is black as to the head, arms, and shoulders; while the "small of the back" is grey. A reddish-brown tint often suffuses the top of the head.

The female gorilla is a pigmy compared with her mate, standing no more than four feet high, and she is, of course, a less powerful animal in every respect. She lacks, too, the enormous brow ridges which have been so much discussed in connection with the famous Rhodesian human skull recently described in these pages. (See *The Illustrated London News* of Nov. 19 last.)

A striking feature of the Rhodesian skull, it may be remembered, was the enormous and highly arched palate. And it was suggested that this ancient man must have been a powerful howler, when he wanted to make himself heard. The palate of the gorilla is of a very different type, being very long, narrow, and shallow. But he could have more than held his own in a shouting contest, for the inner lining of his wind-pipe escapes on either side, to form two great, membranous pouches, extending outwards to the arm-pits; and these, when inflated, formed resonators of no mean capacity.

Of the home-life of this woodland giant we know as yet but little, save that he passes his life amid hot, steamy forests, where no more than a dim religious light ever divides the night from the day. Here, in small family parties, he wanders in search of food. Perhaps Mr. Barns will be able to add materially to the scanty information which is all that we possess to-day. Does the gorilla sleep at the foot of a tree, playing the part of a guardian angel, while

his wife and family sleep securely amid the branches above?—Is he polygamous? What are his methods of courtship? These are some of the aspects of his life-history which have yet to be adequately described by a competent observer. How much of what Du Chaillu told us, years ago, of gorillas at home, will be confirmed by Mr. Barns when he returns from his expedition?



HUGE IN COMPARISON WITH A HUMAN BEING: THE HEAD AND SHOULDERS OF A MALE GORILLA, SHOWING THE HIGH "CREST" AT THE BACK OF THE HEAD.

Mr. T. A. Barns, F.R.G.S., whose remarkably interesting photographs of gorillas appear on several pages in this number, has become known as one of the leading authorities on the subject. We may recall that some previous photographs by him, both of gorillas and other African animals, appeared in our issue of September 18, 1920. Of one gorilla then illustrated it was written: "The size and ferocity of this huge ape, which weighed over 450 lb., made it a formidable adversary. In size this specimen equals two large men, and is 61 inches round the chest. With immense arms and hands of enormous strength, it could pull a Sandow or a Hackenschmidt to pieces in a few minutes." Quite recently also, in our issue of December 10 last, we reproduced some equally striking photographs of gorillas by a royal hunter, Prince William of Sweden, whose description of stalking them is well worth repeating. "How should one shoot gorillas?" he writes. "One must, to begin with, have strong legs and a stout heart. . . . Then you must creep and crawl, balance yourself from tree to tree, endeavour to imitate the movements of the quarry. With good luck, after a day-long pursuit, you may find yourself in the midst of a chattering group, of which you may bring down one or two ere the rest, with deafening screams and the rush of an avalanche, dart away through the woods, uprooting young trees and tearing away branches in their precipitate flight. They generally fly before man, and only turn when wounded. Then they rise on two legs and rush madly at their foe. . . . The only gorilla I shot personally behaved somewhat differently. He rushed at me with lightning rapidity before I had fired."

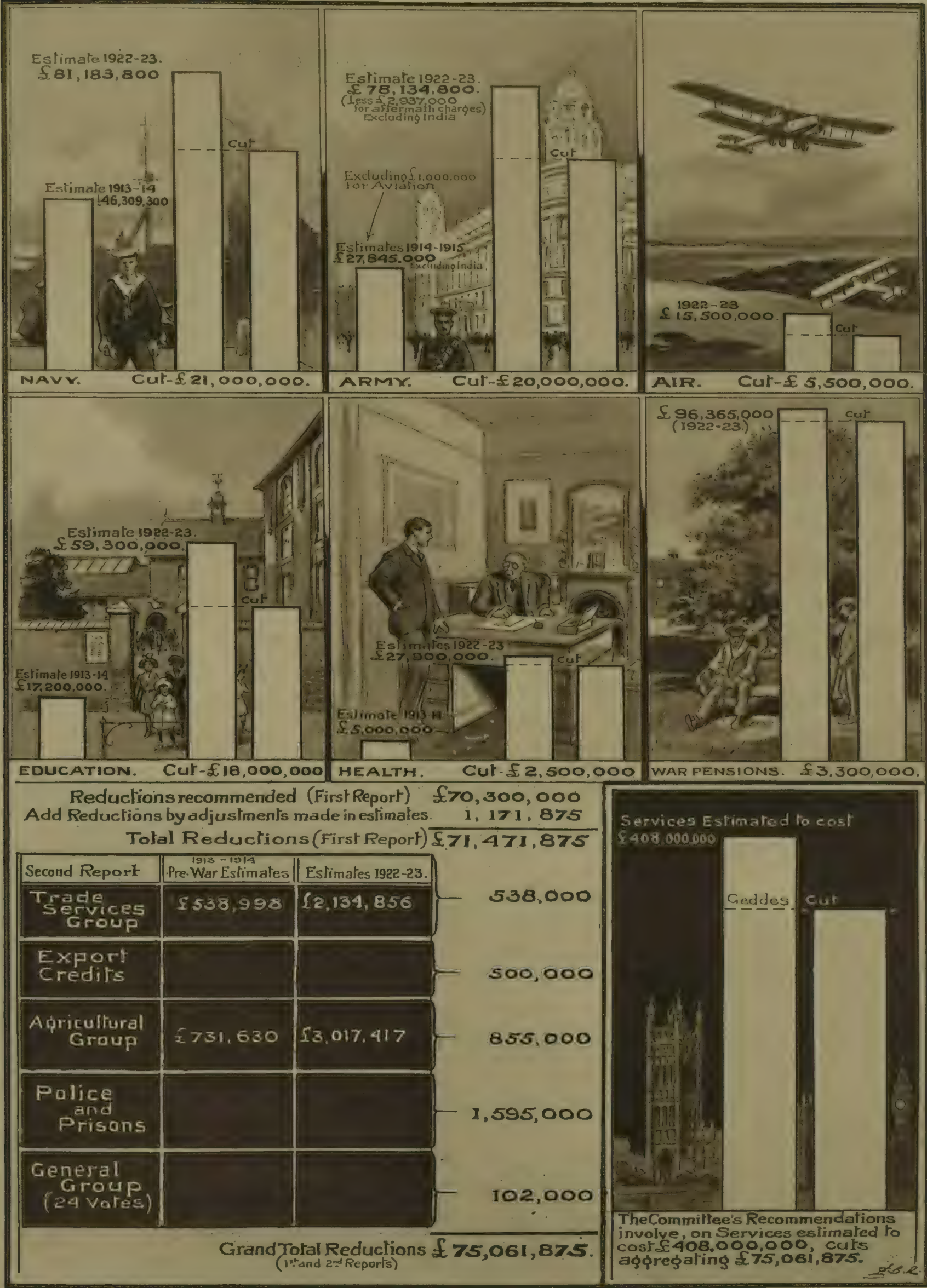
Copyright Photograph by Mr. T. A. Barns, F.R.G.S.

photograph and in that given here;—the deep furrow above the nostrils, and the wrinkles at the side of the nostrils, are also peculiar to the gorilla. In the photograph on this page, one can compare the relative sizes of the head of the gorilla and of a man.

The long hair of the arms, head, and shoulders will already have been noticed. In the full-page

THE FALL OF THE "AXE": ECONOMIES OF THE GEDDES REPORT.

DRAWN BY OUR SPECIAL ARTIST, W. B. ROBINSON.



"AND WHERE THE OFFENCE IS, LET THE GREAT AXE FALL": PROPOSED REDUCTIONS IN PUBLIC EXPENDITURE RECOMMENDED BY THE GEDDES REPORT SHOWN IN DIAGRAM.

The main conclusions reached by the Geddes Economy Committee, so long awaited, were at last made public a few days ago. The first and second sections of the Report were issued, as two Blue Books, on February 10, and it was stated that a third section was still to come. The total "cuts" proposed in the first and second reports amount to £75,061,875 on various public services, estimated in all to cost £408,000,000 for the year 1922-3. Naturally the Report has aroused great interest and discussion. In particular, sharp controversy was

provoked by the action of the Admiralty in immediately issuing a critical memorandum on the suggested Navy "cuts," without waiting for the Cabinet's authority. The above diagrams are designed to enable readers to visualise the principal reductions recommended by the Geddes Committee. In five cases the pre-war estimates for 1913-14 are given to show the immense increase in expenditure contemplated in the estimates of 1922-3. The upright white blocks indicate the relative proportions of the several amounts.—[Copyrighted in the United States and Canada.]

THE 'PRENTICE HAND IN ART: THE ROME SCHOLARSHIP COMPETITIONS.

PHOTOGRAPHS BY COURTESY OF THE BRITISH SCHOOL AT ROME.



AWARDED A PREMIUM FOR DECORATIVE PAINTING: "THE BRAZEN SERPENT," BY DAPHNE TAYLOR.



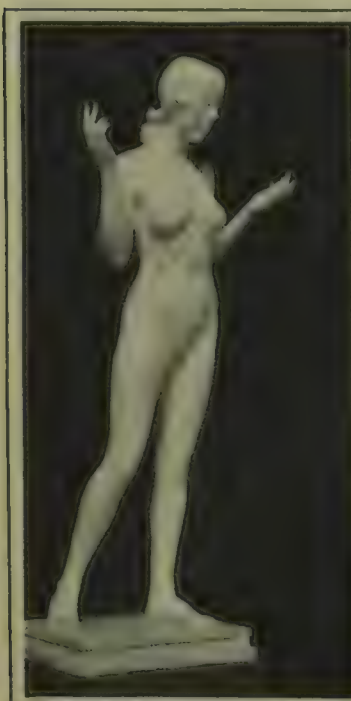
"AND THE LORD SENT FIERY SERPENTS AMONG THE PEOPLE": ANOTHER TREATMENT OF THE SUBJECT, BY AUDREY WEBER.



"AND MOSES MADE A SERPENT OF BRASS": A PICTURE OF "THE BRAZEN SERPENT" SUBMITTED BY MR. HERBERT BUCKLEY.



"IF A SERPENT HAD BITTEN ANY MAN, WHEN HE BEHELD THE SERPENT OF BRASS, HE LIVED": MR. HENRY BALL'S PICTURE.



THE SCULPTURE COMPETITION, FOR "A GARDEN FIGURE ON A PEDESTAL": (FROM LEFT TO RIGHT) WORKS SUBMITTED BY ARNRID B. JOHNSTON (SLADE SCHOOL), CHARLES T. WHEELER, AND DAVID EVANS (ROYAL COLLEGE OF ART) AND CHARLES DYSON-SMITH (ROYAL ACADEMY SCHOOLS).

The four upper illustrations show the works submitted in the final competitions of 1921 for the Rome Scholarship in Decorative Painting. The prescribed subject was "The Brazen Serpent," to be executed in oil or tempera, with a cartoon. No scholarship was awarded, but a premium was given to Miss Daphne Taylor, of the Slade School, who treated the subject in a modernised allegorical style. Of the other three competitors, Miss Audrey Weber has studied at the Royal Academy Schools, Mr. Herbert Buckley at the Royal College of Art, and Mr. Henry Ball at

the Nottingham School of Art. The pictures of these four candidates, together with the works submitted in the Preliminary Competition for the Scholarship of 1922, were placed on exhibition at the Royal Academy on February 14. A Rome scholarship is worth £250 a year, and is tenable at the British School at Rome for three years. The 1921 subject for sculpture was A Garden Figure on a Pedestal, to stand on a circular site at the intersection of two avenues. The Rome Scholarship in Sculpture was not awarded in 1921.



"THE BLUE BOY."

BY THOMAS GAINSBOROUGH.

Gainsborough's famous "Blue Boy" was sold last October by the Duke of Westminster, along with Reynolds's "Mrs. Siddons as the Tragic Muse," to Sir Joseph Duveen, of Duveen Bros., the well-known art dealers. The price paid for the two was said to have been £200,000. On November 14 it was announced that

Mr. Henry Huntington, the collector, of New York and California, had bought "The Blue Boy" from Messrs. Duveen, at a price rumoured to be £150,000. Sir Joseph Duveen lent it for three weeks to the National Gallery, where over 90,000 art-lovers went to see it. Gainsborough's "Portrait of Miss Anne, Duchess of Beaufort" (1744), W.C.

[A few copies of this picture, specially printed on thick art paper and suitable for framing, can be obtained from the Publishing Office, 172, Strand, London, W.C.2; price 2/6 each, postage 6d.]

NOT AN "ORANGE," BUT A "PEAR"? EARTH—AND MOON—EVOLVING.

DRAWN BY SCRIVEN BOLTON, F.R.A.S.



"AFTER THE LAPSE OF AGES, THE STALK-END OF THIS PEAR BROKE OFF": A THEORY OF THE MOON'S FORMATION.

Our geography books used to tell us that the earth was "like an orange." Now it is likened to a pear. Explaining his illustration, Mr. Scriven Bolton writes: "The annual award of the Gold Medal of the Royal Astronomical Society has been conferred upon Dr. J. H. Jeans for his mathematical researches in Cosmology, a science relating to the evolution of the earth and stars. Hypothetically, the reason for the earth's slightly lop-sided figure is explained as follows: The mass which we term the moon was severed from our globe by an accelerated and disruptive rate of the earth's rotational velocity. At first the earth was a perfect gaseous sphere. Spinning caused it to become flattened at the poles, and the faster it spun the flatter it became. Matter near the poles, by rotating slower than that at the Equator, weighed more, and the quicker the spheroid rotated, the greater the equatorial bulge, where centrifugal force tended to force the particles off into space. By increasing its speed, and growing still flatter, it assumed the shape of an egg. But this shape yielded to contraction due to cooling down. Now a liquid, and rotating still faster, a temporary collapse of equilibrium caused it to assume the shape of a pear. After the lapse of ages, the stalk-end of this pear grew more bulbous, and the waist thinner and thinner, until the bulbous end broke off. Thus these two masses formed the moon and parent planet. Immediately after the moon detached itself from the earth, it revolved round it, at grazing distance, in similar time that the earth rotated—

i.e., in about three hours. Mutual tidal "pull" gradually retarded the velocity of each, and this caused a slow retreat of the moon from the earth. . . . The formation of this earth-moon system is an exception to the rule. One peculiarity is that the moon is altogether too big in proportion to its primary, and has often been termed a sister world. Its gravitation disturbs our globe in an equally abnormal manner, evidenced by tidal friction. The moon originated at the earth's surface. Other satellites of the planets never occupied such a position relatively to their primaries, nor did they ever circuit in smaller orbits than they now do. The nearer a body to the earth, the greater the tides it raises. When the moon circuted the earth at grazing distance, these tides, or yielding of the plastic surface, must have been enormous. Ceaseless counter agencies have since been at work in diminishing these inequalities, and tending to produce a more spherical outline. Since the earth's rigidity is to-day comparable to hardened steel, inequality and instability are diminishing, while the slowing-down of the earth's rotation from about 3 hours to 24 hours, is smoothing down the equatorial bulge and destroying the pear-shaped figure. This readjustment may be expressed in its effects by earthquake and volcanic phenomena. To-day, after untold millions of years of cooling, the earth's crust still possesses astonishing elasticity, for, even with the moon now 240,000 miles away, the "pull" is said to make our great cities rise and fall 18 inches twice daily!"—[Drawing Copyrighted in the United States and Canada.]

BOOKS OF THE DAY

By J. D. SYMON.

"TRAVELLERS' tales" are living down their old dubious repute in these days when so many careful and conscientious observers publish their accounts of places little known and tribes still mysterious. The dry humour of Mary Kingsley led her to remark that in the fifteenth century men held that "the tropics were a place to catch lying in," and she hinted that your voyager's story might still be suspect; but at the moment she wrote these words her own scientific spirit and vigorous pen were giving the traveller's tale new credit for West Africa, and setting an example to a great company of later inquirers into the secrets of that dark and bedevilled region. Men catch many things on the Gold Coast, and lying may still be among them for those so inclined, but the story-teller has become a credible witness. After all, honesty is his best policy, for fiction must always play second fiddle to truth where the subject is West Africa.

When West Africa was still unknown to Europe, Europe enjoyed its products. Before the days of Prince Henry the Navigator the trade of those regions went to the collecting markets of the Western Soudan, and so overland to the Mediterranean ports, and thence to Europe. To Europe it had long been a puzzle where the Moors got the riches they dealt in, for plainly their own country could not produce it all. It was left to that romantic dreamer Prince Henry, son of an English Princess, to answer the riddle. From his study on the bleak promontory of Sagres, Henry envisaged the unknown world, and sent out adventurers to discover "what was hidden from the eye of man down in the Southern sea." The hope of an enlarged commerce for Portugal was but a part of his scheme; what he sought chiefly was the kingdom of Prester John, where, perchance, might dwell, unknown to Christendom, some Christian Prince who would prove an ally against Islam. No such helper appeared, but voyage after voyage added to knowledge of the African coast south of Cape Bogador, until, thirty-six years after Henry's death, Vasco da Gama doubled the Cape of Good Hope. For nearly a hundred years Portugal, with the support of Rome, held the West Coast of Africa. It was only at the Reformation that she began a long struggle for possession with other Powers. Since De Azurara wrote his Chronicle of the beginnings of West African exploration, the tale of mystery, adventure, bloodshed, rascality, and sacrifice has received constant new additions, and those regions, despite their bad name, have never ceased to attract adventurers, and astonish him who reads their records.

Later volumes on West Africa may be in some ways a little tamer than the old. For pirate stories such as Howell Davies's capture of Cape Coast Castle, and Bartholomew Roberts's Stevensonian performances on board the *Royal Fortune*, carrying gold dust to the tune of £4000, we look in vain to-day. If Welshmen still go buccaneering (and some say they do) their Jolly Roger flies no more in the Bight of Benin. But that fateful coast and the countries inland can still send us stories of an outlandish fascination, which lose nothing of their wonder that the writers are scientific men, and not mere spinners of yarns to tickle the gaping stay-at-home.

Among the new books three now before me are about tropical Africa. Two are chiefly ethnological; the other is more personally reminiscent, being one of those pleasant pieces of correspondence—for it is like good letter-writing, and what can be better than that?—which British officials

abroad have so happy a knack of turning off when they sit down to tell us about their works and days. To take the more strictly scientific books first. One, "WILD BUSH TRIBES OF TROPICAL AFRICA" (Seeley, Service; 21s. net), by G. Cyril Claridge, describes the Ba-Congo of Northern Angola, and examines at first hand the subject of fetishism.

which men are rigorously excluded. To know these secrets, says the writer, is to know the life and history of every Congo woman. Mr. Claridge's record of a twelve years' sojourn in Africa is one that British women as well as men will read with more than common interest.



TO COMMEMORATE THE IMMORTAL DEFENCE OF VERDUN: A MODEL OF THE MONUMENT TO BE ERECTED THERE.

A monument, of which the above is a model, is shortly to be erected at Verdun, in memory of the thousands of French soldiers who gave their lives for France in the immortal defence of the town. The sculptor who designed it is M. Jean Bouche.—[Photograph by Topical.]

On that point Mr. Claridge claims to speak officially, and his book, remarkable for its understanding of the primitive native mind, is unique



A LEADING DRAMATIST ACTING IN ANOTHER'S PLAY: MR. MONCKTON HOFFE, THE COUNSEL FOR THE DEFENCE IN "JUSTICE."

Mr. Monckton Hoffe, whose latest play, "The Faithful Heart," is having a successful run at the Comedy Theatre, takes the part of Counsel for the Defence in Mr. John Galsworthy's "Justice," recently revived at the Court. He is as good an actor as he is a dramatist.—[Photograph by Vaughan and Freeman.]

The third book, the discursive one, is written by that companionable contributor to *Blackwood* who prefers to be known as "Langa Langa." He calls his reminiscences "UP AGAINST IT IN NIGERIA" (Allen and Unwin; 18s.), but it was not in West Africa alone that this Political Officer came up against it. Luckily, he has not allowed geographical limitations to prevent him from devoting one chapter to a stirring story not of Nigeria, but of St. George's Channel. Here, if ever, was a "hair-breadth 'scape," for the author was on board the *Falaba* when she was torpedoed by the Germans, and he was saved out of all expectation. His cheerful record, whether the scene be laid at home or abroad, makes capital reading, and is another implicit testimony to the British genius for governing primitive races. Books like this confirm the opinion that we owe our skill in that to sport and the public school. "Langa Langa" is not out scientifically to probe the native mind and reveal its darker secrets, but his daily job has given him a remarkable comprehension of the people he helps to govern.

Ex Africa semper aliquid novi, but the Dark Continent has no monopoly of wonders. Another country that, like West Africa, holds inexhaustible matter for human curiosity has supplied Mr. Ivor H. N. Evans with his material for "AMONG PRIMITIVE PEOPLES IN BORNEO" (Seeley, Service; 21s.), a description of the lives, habits, and customs of the Head-hunters, with notes on antiquarian discoveries on the island. The author throws further light on the cult of the sacred jars, or *gusi*, which were described several years ago in one of this Journal's travel supplements. Those who recall the account of the Borneans' quaint superstitions about the *gusi* and the spirits that inhabit them will be amused to learn that the Tempassuk Dusuns, at least, are now readily parting with the jars to collectors. They confess naively that they prefer cash to habitations of evil spirits, who require expensive sacrifices to keep them in a good temper. Mr. Evans finds snobbishness behind the *gusi* cult, as a family able to buy a jar usually puts on airs on that account. East or West, a family ghost, however inconvenient, confers undeniable distinction. This group of new travellers' tales is well worth noting for your library list.



A "PIANO" MADE OF GOURDS: NATIVE MUSICIANS OF LUNDALAND, CENTRAL AFRICA, WITH THEIR STRANGE INSTRUMENT PLAYED ON IMPORTANT OCCASIONS.

From "In the Heart of Bantuland," by Dugald Campbell. By Courtesy of the Publishers, Messrs. Seeley, Service, and Co. (See review on this page.)

among its fellows, as it lays bare for the first time the great secrets of the Nkamba fetish system. These rites are the province of native women from

40 FEET HIGH: ANT-HILLS AS HOME, OBSTACLE, AND A "GRAND STAND."

PHOTOGRAPHS NOS. 1 AND 3 BY MR. A. J. SHIPLEY; NO. 2 FROM "IN THE HEART OF BANTULAND," BY DUGALD CAMPBELL, F.R.A.I., BY COURTESY OF THE PUBLISHERS, MESSRS. SEELEY, SERVICE AND CO.



1. A MONUMENT OF THE ANT'S INDUSTRY, BUT INCONVENIENT TO THAT OF MAN: NATIVES OF NORTHERN RHODESIA REMOVING AN ANT-HILL FROM THE LAND OF A SETTLER, WHO FOUND IT AN OBSTACLE TO CULTIVATION.



2. A SOLUTION OF THE HOUSING PROBLEM IN THE BELGIAN CONGO: A NATIVE DUG-OUT IN AN ANT-HILL IN KATANGA.

If human builders worked on the same scale as ants, they would produce something about the size of Mount Everest, and if the bricklayer displayed equal industry, our housing problem would soon be solved. "Ant hills," writes Mr. A. J. Shipley, regarding his photographs (Nos. 1 and 3), "are very numerous in North-Western Rhodesia and the Belgian Congo, and vary in height from 15 ft. to 40 ft. Owing to their steep sides, they are said to be the only safe refuge when one is charged by a wounded elephant. Most new settlers' houses in the bush are



3. A PYRAMID OF HUMANITY BASED ON THE INDUSTRY OF ANTS: NATIVES ON A GIANT ANT-HILL AT ELIZABETHVILLE WATCHING POLICE SPORTS.

made from them, as, by pulverising the soil and mixing with water, bricks can be made, which, when dried in the sun, set just as hard as the ordinary brick." The Police Sports at Elizabethville, the capital of the Katanga province of the Belgian Congo, took place last June during the visit of the Governor-General, M. Maurice Lippens. Previous illustrations and notes about ants in this paper will be found in our issues of December 30, 1905, October 12, 1907, September 18, 1909, August 6, 1910, and October 30, 1915.



THE WORLD OF MUSIC.

By W. J. TURNER.

STRAUSS, BUSONI, AND MOZART.

VERY few concert agents seem to be in touch with public opinion. A noticeable example of this was provided by the recent visit to London of Dr. Richard Strauss. Naturally, the news of his coming aroused great interest in musical circles. I think everyone, whether he approves of the Strauss school or not, must acknowledge that Richard Strauss is the greatest living German composer. But, instead of his agents arranging a series of three, or at least two, concerts at the Queen's Hall, they arranged one concert only at the Albert Hall, which is the last hall in London that any music-lover ever wishes to enter.

This was the first mistake. The second mistake was in the selection of the programme, which contained the three oldest and best known of Strauss's Symphonic Poems, namely, "Don Juan," "Death and Transfiguration," and "Till Eulenspiegel." What musical London wanted to hear was the "Alpine Symphony" and any other new work which had not been performed here. All the younger generation were also anxious to hear Strauss conduct some Mozart. We all know that Strauss is a passionate admirer of Mozart's music, and we have heard almost from our childhood that he is the greatest living conductor of Mozart. If his agents, Messrs. Daniel Mayer and Co., had arranged a series of three concerts at the Queen's Hall, we could have heard the "Alpine Symphony" and a couple of Mozart symphonies, and every seat in the hall would have been sold for the whole series. As it was, the Albert Hall was half empty.

However, if we did not hear Strauss conduct a Mozart symphony, we have just lately had the pleasure of hearing Busoni—one of the greatest of living pianists—play the Mozart D minor Concerto. If I were to tell you in cold print what I think of the D minor Concerto you would grow giddy. I will only say it is one of the few works of art in existence that can be called perfect. It does not seem to have been touched by the hand of man at all. The first movement is one of those bold, majestic conceptions which foreshadow Beethoven; and the second movement is one of the most tender and beautiful that Mozart ever wrote. It is difficult to describe Busoni's playing of Mozart, but it is eminently musical and not sentimental. On the other hand, the extraordinary delicacy and charm of Mozart's music subdues even the intellectual ferocity of Busoni, while obtaining at his hands a crystal clarity of expression.

Even Beethoven, were he living to-day and familiar with all that has been written since his time, would, I think, admit that Mozart's concertos are the most perfect works that have

ever been written for pianoforte and orchestra. Mozart was one of the few examples in the history of art of facility combined with genius. As a general rule, the fluent or facile worker is superficial and third-rate; but in Mozart's case, while no one has ever had such great facility, the quality of his ideas is equally remarkable. For example, the whole of the opera "The Marriage of Figaro" was written in the course of one month. In his "Life of Mozart" Holmes says—

The marvellous finale of the second act, consisting of six grand pieces, occupied him for two nights and a day, during which he wrote without intermission. In the course of the second night he was seized with an

the greatest of all comic operas—in a friend's garden at Prague while playing at bowls. Holmes says—

In the midst of all the talk and laughter with which this amusement was attended, the composer pursued his work, but rose from time to time when it came to his turn to take part in the game.

Mozart was inordinately fond of drinking punch, playing billiards and dancing. Attwood, the well-known English organist, who was sent to Vienna as a pupil of Mozart's, records that Mozart would always rather play a game of billiards than give him a lesson. To a friend who asked him how he composed, he wrote:

"I can really say no more on the subject than the following; for I myself know no more about it and cannot account for it. When I am, as it were, completely myself, entirely alone, and of good cheer—say, travelling in a carriage, or walking after a good meal, or during the night when I cannot sleep—it is on such occasions that my ideas flow best and most abundantly. Whence and how they come, I know not; nor can I force them. Those ideas that please me I retain in memory." Mozart goes on to say that he does not know what gives his work its peculiar character, and concludes with: "May this suffice; and never, my best friend, never again trouble me with such subjects. I also beg you will not believe that I break off for any other reason but because I have nothing further to say on that point. To others I should not have answered, but have thought: *Mutsch, butsch, quittle, etche, molape, newing.*"

In the same letter he remarks that he is not being successful in Dresden, since the people there fancy that they already have everything that is good because once upon a time they had a great deal to boast of. He makes various generous remarks about one or two of their composers whose works were played to him, and then says: "I played a great deal to these gentlemen, but I could not warm

their hearts, and excepting *wischi waschi* they said nothing at all to me."

In appearance Mozart was small, but with beautifully proportioned hands and feet; he had extraordinarily good sight, which no amount of work ever seemed to impair; his eyes were large and prominent and languid in character; his face was extremely mobile and constantly changing expression. He was extraordinarily serene and good-tempered, and fluctuated between melancholy and extreme high spirits. The death of Mozart at the age of thirty-five was certainly the greatest loss that music has ever had.



THE KUNDRY IN "PARSIFAL" AT BRADFORD: MISS GLADYS ANCROM.



THE MAGDALENA IN "THE MASTERSINGERS": MISS EDITH CLEGG.



THE HIGH PRIEST IN "AIDA": MR. ROBERT RADFORD, A DIRECTOR.



THE PARISFAL OF THE BRADFORD PRODUCTION: MR. WALTER HYDE, A DIRECTOR.



THE GURNEMANZ OF "PARSIFAL": MR. NORMAN ALLIN, A DIRECTOR.

CO-OPERATIVE OPERA: THE BRITISH NATIONAL OPERA COMPANY'S AMBITIOUS VENTURE—DIRECTORS AND SINGERS IN THE OPENING FORTNIGHT AT BRADFORD.

A valiant new effort to establish British opera has been made by the British National Opera Company, which on February 6 successfully began at the Alhambra Theatre, Bradford, the first fortnight of a preliminary ten weeks' tour to be continued at Liverpool, Edinburgh, Leeds, and Halifax. Bradford and the other northern towns have invested largely in the new company, which is run on co-operative lines, every member being a shareholder. The capital is subscribed by small investors in all parts of the country. The company bought from the old Beecham Company, for £15,000, the whole apparatus of production of some forty-eight operas, estimated to have cost originally over £100,000. The Bradford fortnight opened with "Aida," and it was arranged to give "The Mastersingers" on February 10, "Parsifal" on the 13th, and on the 15th "The Magic Flute." The new company is very strong in singers. They include, besides those above, Mesdames Maggie Teyte, Mignon Nevada, Beatrice Miranda, and Olga Haley, and Messrs. Frank Mullings, Frederic Collier (an Australian), and Arthur Jordan. Mr. Percy Pitt is the principal conductor.

Photograph by Sydney J. Loeb.

illness which compelled him to stop, but there remained a few pages only of the last piece to instrument.

It is recorded that Mozart would think out an entire composition in his head before putting a note to paper; there are amusing stories of his sitting at meals, folding and re-folding his napkin, and making wry grimaces while this process was going on. Owing to his marvellous memory he was able to finish a composition in this way, carry it in his head for weeks, and then write it straight out on paper when the opportunity offered. This explains how it was that he wrote "Don Giovanni,"

FILMS ON THE GRAND SCALE: "L'ATLANTIDE"; FRENCH REVOLUTION.

PHOTOGRAPHS SUPPLIED BY LES FILMS FRANÇAIS AUBERT AND WIDE WORLD PHOTOS.



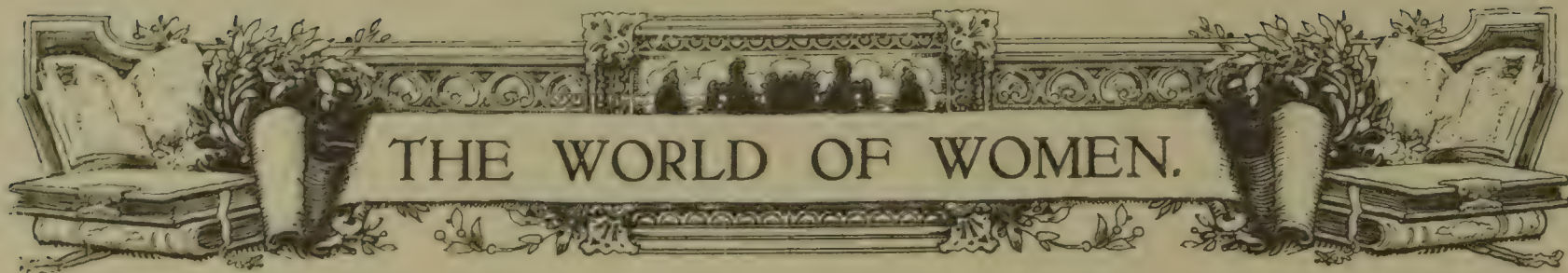
ADORNED WITH THE BODIES OF SIXTY EXPLORERS, WHO HAD DIED FOR LOVE OF THE CRUEL QUEEN ANTINÉA, GALVANISED INTO STATUES: THE MYSTERIOUS PALACE SCENE IN "ATLANTIDE"—THE ENTRANCE OF THE TWO FRENCH OFFICERS.



"THE RED FOOL-FURY OF THE SEINE" VIVIDLY ENACTED FOR THE FILMS: A BATTLE SCENE FROM "ORPHANS OF THE STORM," A GREAT SPECTACULAR PICTURE PLAY OF THE FRENCH REVOLUTION SHOWN IN AMERICA.

This is the day of the spectacular film, produced on the grand scale, with an army of performers and elaborate scenic effects. We illustrate here two notable examples. The lower photograph, which has just come to hand from America, shows a scene from a new play produced there by Mr. D. W. Griffith, and described as "one of the greatest screen productions ever put before the public." The upper photograph illustrates "Atlantide," the *première* of which was given on Sunday, February 12, at the Royal Opera House, Covent Garden, now becoming

a recognised home of large-scale film-plays. It is an adaptation from Pierre Benoit's novel, "L'Atlantide." The story tells how two French officers on a mission in the Sahara reach a mysterious oasis ruled by a Circe-like Queen, whose love means death. In her palace hall stand, in niches, the bodies of sixty explorers who died for love of her, transformed by a galvanoplastic process into statues made of the fabled metal, orichalcis, mentioned by Plato. Some of these figures, resembling Egyptian statues, can be seen in the background of our photograph.



THE WORLD OF WOMEN.

THE striking feature about the trousseau prepared for Princess Mary, which I have seen, is that it is not striking at all. The taste throughout is unexceptionable, and there is a delicacy and daintiness about it all that is very significant. The wedding dress was not ready; judging from a sketch, it will be a lovely one. So easily tarnished is silver, so subject to soil is

drop necklets and a long chain of diamonds. The Garter, with its motto in diamonds, the Queen wore on her left upper arm, the ribbon across her dress, with the star and badge and other orders at the left side. As she came down the Royal Gallery, walking hand-in-hand with the King, there was a look of great pride in her on every woman's face, possibly even more in men's openly admiring countenances.

The Duchess of Devonshire has returned to her position as Mistress of the Robes. Doubtless the Queen is pleased, for she has honoured the Duchess with a very special friendship for many years. There are to be afternoon parties at Buckingham Palace to see the presents, and, as I write, the wedding invitations have not been issued: so great a number of applications have been made that allotment of the necessarily limited number of seats was a difficult task.

Princess Mary's furs are very fine, as they assuredly would be, being supplied by Revillon Frères, for many years furriers to the Royal Family.

and there are other furs, but these are specially fine. Lingerie is of the daintiest and prettiest, but cannot, obviously, be discussed in print. Much Bucks and Bedfordshire lace is used for trimming and for daintily bordering handkerchiefs. Princess Mary's marking is an "M" enclosed in an oval, with her Princess's crown above. I have seen several royal trousseaux, but never one more suitable and chosen with more perfect taste than Princess Mary's.

Quite a smart wedding was that of the Hon. Simon Rodney to Miss Saidie Greenwood, and it was a good idea of the bridegroom to give the bridesmaids bar brooches with "S.S." on them in diamonds—for "Saidie and Simon." They were young and ever so pretty, those bridesmaids. Lord and Lady Wimborne's two schoolgirl daughters, Lord and Lady Chelmsford's youngest daughter, Mr. and Mrs. Dudley Ward's two pretty little girls, Lord and Lady Alastair Innes-Ker's six-year-old daughter, Miss Eloise Jane Innes-Ker, with Miss Marjorie Innes and Miss Mary Leigh, made up the eight. Their pink velvet frocks and Victorian bonnets to match were lovely. Corisande Lady Rodney being a sister of Viscount Wimborne and mother of the bridegroom, Wimborne House, now complete in its restoration and redecoration, was used for the reception, and Cornelia Lady Wimborne lent Canford Manor, her most beautiful place at Wimborne, to her grandson and his bride for the honeymoon. The bride is a sister of Sir Hamar Greenwood, who gave her away. Captain Livingstone-Learmonth was best man. One of the ushers was Sir John Milbanke, who will come of age next year. He is the elder son of the late Lieutenant Colonel Sir John Milbanke, V.C., and his handsome widow, now the wife of General Sir Bryan Mahon, is a member of the Crichton family, of which the Earl of Erne is head, and has the proverbial Irish Crichton good looks. The ancestor of the Milbanke family is said to have been Cupbearer to Mary of Scotland of tragic memory. A member of this family was the wife of Byron the poet. The last Baronet, after winning the Victoria Cross in South Africa, was killed in action at the Dardanelles.

Malaise is becoming quite an English name, as it is also, alas! just now quite an English ailment. "Off colour," men call it, not exactly ill nor yet exactly well. A touch of it sent a friend of mine to Sanatogen, which I had recommended to her when she had *malaise* before. "When the devil was ill, the devil a monk would be. When the devil was well, the devil a monk was he," so my friend had forgotten the splendid benefit conferred upon her by following my advice. The other day she flew at me, saying: "You pet!"—it made me feel like a monkey or an infant—"It was you who told me about that glorious Sanatogen. I have been seedy again, and again I've taken it, and feel better than ever!" The sentence has its faults, but the Sanatogen deserves an excellent qualification. Just now it is a really good thing to take. Especially is this so when influenza has shaken all the life and energy out of one, and leaves one like a limp rag. Sanatogen, made by Genatosan, Ltd., in Leicestershire, gives us back our stiffening and makes life worth living once more.

A. E. L.



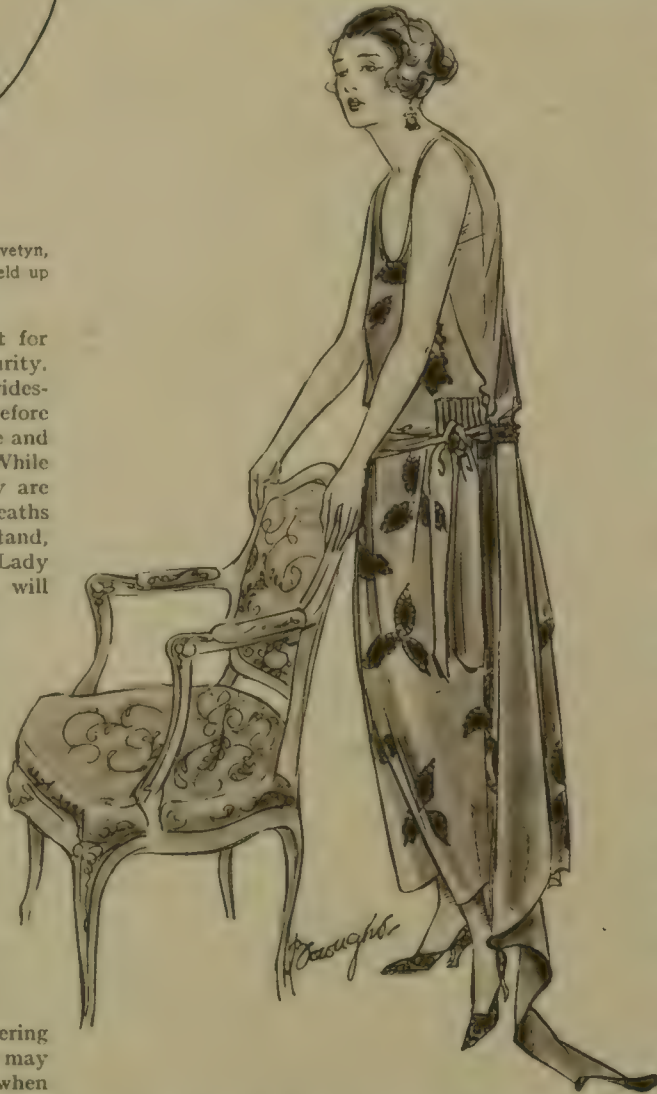
NEW SPRING MILLINERY.

From the Galeries Lafayette comes a large hat in black duvetyn, which has its brim sharply turned up in front, and it is held up by two black-and-red fancy feather pins.

white, that such a garment cannot be about for long and retain its brilliancy and its spotless purity. Consequently neither the bridal nor the bridesmaids' dresses will be ready until a few days before the wedding, now drawing so near. The bride and her maids will all be in white and silver. While the dresses are delightful to look upon, they are yet simple, and the bridesmaids will wear wreaths and veils. They will be paired, I understand, according to age and height, in which case Lady May Cambridge and Lady Diana Bridgeman will walk next the bride; then Princess Maud and Lady Mary Cambridge, Lady Doris Gordon-Lennox and Lady Elizabeth Bowes-Lyon, and at the end the two tallest bridesmaids, Lady Rachel Cavendish and Lady Mary Thynne. We do not follow the American custom of rehearsing for a great wedding. Everything is thoroughly thought out before-hand, and each participant supplied with definite directions.

Men are to wear full State dress and uniforms, except such military officers as have only Service uniforms, which, in such case, they are to wear. Ladies are let off because of the weather and the amount of illness about, also because the Dean and Chapter of the Abbey insisted upon head-covering for our sex in that church. This being so, we may be sure that veils, if not plumes, will be worn when the Prince of Wales is married, for his will assuredly be a full State wedding, and, if auguries are correct, will be the chief event of next year, if not of the autumn of this. The position of the leading lady on the occasion is, so far as the public knows, not yet filled. When plumes were worn in the Victorian way on such occasions, they were in Royal Chapels, and the seating was different from that in the Abbey. Such plumes would greatly interfere with seeing. If, on the other hand, veils with feathers anywhere were permitted, it would leave a choice apt to be disastrous to a dignified and stately general effect, especially now that hair ornaments raking at all angles are in favour. It is quite possible that the Prince will be married in the nation's Cathedral, St. Paul's, where the music will probably have by then greatly improved. However, it is best to get one royal wedding over before writing of another, so please forgive my incursion into the future.

At the Opening of Parliament last week, the Queen again made one of her superb appearances. Her dress was of white brocade, the design rose, shamrock, and thistle. The bodice was draped with silver gauze and lace, but little was seen save a blaze of diamonds. The crown-shaped tiara of Maltese crosses and fleurs-de-lys was worn, and the stars of Africa as pendants; also two diamond



This evening dress of *cr pe marocain*, which comes from the Galeries Lafayette, has black velvet leaves appliqu  on it. They are edged with jet beads, and the girdle is jet trimmed too.

I think the natural blue fox very deep collar on the evening long cloak of rich blue velvet, with its design of little gold cubes, and the cuffs to match, must be almost unique, and is certainly very beautiful. The coat is lined with rose-petal-pink *charmeuse*, and the back is straight, while in front it is slightly draped. There are inner sleeves of pink *charmeuse* veiled with blue chiffon, and their shape is kimono. A very lovely thing, too, is a wrap of finest Russian ermine, such as is a luxury to touch. It is cape-like, falling below the waist at the back, and fringed with ermine tails. Cunningly and becomingly it is draped like a second cape round the shoulders, which is also fringed with ermine, and the collar is soft and shawl-like. The moleskin coat, which the royal bride will wear over her powder-blue going-away dress, is a beauty. The skins are worked reverse ways, so as to make long, stripe-like bands down the front to about a foot above the hem, where they go round. There is a deep yoke, the back fitted into it with slight fulness, and the collar is a deep one and charmingly-shaped, and can be worn up, soft and shawl-like, round the neck. There is a big, flat, pillow-shaped muff to match,



A STRAW HAT OF THE LATEST SHAPE.

Of blonde-coloured "laige de paille," it is trimmed with an ostrich-feather mount to match. The Galeries Lafayette is responsible for it.

PRINCESS MARY'S TROUSSEAU: THE GOING-AWAY DRESS AND OTHERS.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY OLIVE HEWERDINE.



A simple little dress of grey jersey adorned with pleats and faggot stitching. Worn with a black satin Breton sailor hat with a ribbon brim.



An exquisite ermine wrap, the ends of which are turned back to form sleeves, and a swathed toque of gold tissue.



An evening dress of wild-rose-pink georgette, embroidered with crystal beads, and finished at the waist with bead roses.



A delicate blue georgette jumper embroidered with white beads, to be worn with the coat and skirt shown opposite.



The Going Away Dress, of powder blue charmeuse, embroidered with coral beads, and worn with a black satin hat adorned with a wreath of blue and pink flowers.



A low-waisted coat and skirt of French blue velvet, worn with a black satin hat trimmed with jade green daisies.

CHOSEN BY THE ROYAL BRIDE-TO-BE: BEAUTIFUL DRESSES WHICH COMBINE ELEGANCE AND SIMPLICITY.

Princess Mary's trousseau gowns and hats combine the qualities of elegance and simplicity. They conform to the dictates of present-day fashion without being in the least extravagant in cut or design. Her Royal Highness's well-known preference for pastel shades is seen in her choice of models, and her going-away dress is carried out in that particular shade of powder-blue which

is so becoming to her blonde beauty. Most of the hats in the trousseau are small, upturned models, for that is the style which the Princess has always favoured. Our page shows a few of the royal bride's dresses, and also illustrates one particularly lovely coat and skirt carried out in French-blue velvet.—[Drawing Copyrighted in the United States and Canada.]

ON A BRICK SPAN; AND GREETED LOYALLY: THE PRINCE IN MYSORE.

PHOTOGRAPHS BY C.N.



ON A BRICK SPAN INVENTED TO ENABLE TROOPS TO CROSS WATER-COURSES: THE PRINCE OF WALES AT SERINGAPATAM, THE CAPITAL OF TIPU SAHIB.



WHERE DENSELY PACKED CROWDS THROGGLED THE PROCESSIONAL ROUTE: THE PRINCE DRIVING ALONG ONE OF THE MAIN THOROUGHFARES OF MYSORE, IN THE MAHARAJAH'S STATE COACH.

The Prince received a very hearty welcome at Mysore on January 19, more especially as a mission of Non-Co-operators which preceded him had been politely persuaded to retire. Replying to a speech by the Maharajah, his Royal Highness emphasised how notable a war record can be claimed by Mysore, and offered his personal thanks and congratulations. On the 20th the Prince visited Seringapatam, Ganjam, and the big dam now being set up across the River Cauvery at Krishnaraja Sagara. A day later he left for a shooting camp in the jungle. At a

performance of Indian music, some ten thousand people crowded the courtyard and saluted him respectfully when he showed himself on a balcony—many prostrating themselves and women holding up their babies as though for blessing. Seringapatam was formerly the capital of Mysore. Tipu Sahib lost his life defending its fort against the British, in 1799. The brick span upon which the Prince is seen was invented by Colonel Haviland, to enable troops to cross the numerous water-courses surrounding the historical capital of Tipu Sahib.

Born 1820—Still going Strong.



YE OLDE CHESHIRE CHEESE:
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frequented by Dr. Johnson.

SHADE OF DR. JOHNSON. "As Boswell has recorded, I told Ogilvie that 'the noblest prospect which a Scotchman ever sees is the high road that leads him' out of Scotland! You, Johnnie Walker, have made it equally pleasant to the rest of the World."

SCIENCE JOTTINGS.

"NATURAL HISTORY" AND FOOT-AND-MOUTH DISEASE.

THOUGH our knowledge of the agents of disease has made huge strides during the last decade or so, we have still a vast field to explore. The microscope has shown us that, while some of the ills which



A FAMOUS LAWYER WHO HAS JUST PASSED HIS EIGHTY-FIRST BIRTHDAY: THE RIGHT HON. SIR EDWARD CLARKE, P.C., K.C., WITH LADY CLARKE, AT MENTONE.

Sir Edward Clarke, who was eighty-one on February 15, was born in London in 1841. For an octogenarian, he is still uncommonly active and vigorous, as is evident from our photograph, taken recently on the Riviera. Lady Clarke, his second wife, whom he married in 1882, was Miss Kathleen Matilda Bryant. Sir Edward was called to the Bar in 1864, and took a leading part in many famous trials, including the Baccarat Case (1891), and the Jameson Case (1896). He retired in 1914. He was for ten years M.P. (Con.) for Plymouth. He is also much interested in Church matters, and is the author of several religious works, as well as an autobiography.

afflict the human race, directly or indirectly, are due to the minute and lowly plants commonly termed "bacteria," others are due to equally minute and lowly bodies which belong to the animal kingdom. But there are some diseases whose cause we cannot

discover, the offending organism defying the highest powers of the microscope. Cancer may belong to this category.

In most cases we can cultivate these deadly parasites in the laboratory, and thereby carry on experiments designed to enable us to discover the nature of the ills they cause by their invasions, and to devise methods both of prevention and cure. But in many instances we are still baffled, not so much in regard to their means of producing disease, as by our inability to discover their means of transport from one victim to another.

Influenza is one of these. We are still unable to explain satisfactorily either its mode of travelling or the conditions of existence most favourable to its growth. This much is clear from the devastating epidemics which swept round the world but recently, showing that climatic conditions can have but little influence on the virulence of the germs of this disease. "Cold in the head," one of the minor ills of life, never troubled the intrepid explorers of the desolate Antarctic until fresh clothing was taken out of stores, when few escaped. But once the attack had run its course there was no recurrence, showing that the "germs," transported from a congenial soil, were unable to adapt themselves to the new conditions imposed by the rigorous Antarctic climate.

Though these be matters of common knowledge, they are still unexplained facts, and await further investigation. Our inability to cope successfully with an epidemic whose agency is but imperfectly known is well illustrated to-day by the alarming outbreak of foot-and-mouth disease which is working havoc among our herds and flocks. Whence it came we can only surmise, but we have good reason to suspect that it made its appearance among us from Ireland, where for a very considerable period the Diseases of Animals Act, in common with many other beneficent Acts, has been a dead letter. But, be this as it may, we are utterly at a loss to explain its mode of travelling. Possibly it is, like many other epidemics, airborne. Or it may be that land and water alike are infected by the passage of animals smitten with the plague.

In the British Islands practice has shown that the drastic method of stamping out the disease by slaughtering the sick is, sooner or later, successful—sparing none but the most valuable pedigree stock, whose survival is of the most vital importance to the nation. But such heroic measures are impracticable on the Continent. Our encircling belt of salt water imposes an impassable barrier to any germs cast off by infected animals. But the Continental land-mass can have no such defence. Healthy and sick animals are allowed to intermingle, if they are not deliberately

herded together, so that the disease may run its course speedily, for it is rarely fatal. Mothers sometimes pursue a like course with children in households where measles breaks out, so as to shorten the period of sickness, by having them all in bed at once.

Those who have a fondness for the study of Natural History all too commonly regard such subjects as foot-and-mouth disease or sleeping sickness as the sole concern of the medical profession; but this is far from being true. There is a purely medical aspect of such subjects, but there is also an aspect which directly concerns all those who take an interest in living things, whether plants or animals. And this not from the mere systematist's outlook, who is concerned chiefly with nice distinctions as to names, and specific differences—but from the standpoint of the "Evolutionist," whose interests are wider. To him these minute organisms, whose life-

(Continued overleaf.)



TO MARRY MR. GEORGE GORDON WALKER ON FEBRUARY 22: MISS MADGE ENID THIEL.

Miss Madge Enid Thiel, daughter of Mr. Percy Thiel, of Sydney, New South Wales, is to marry Mr. George Gordon Walker, only son of Mr. George Paterson Walker, Chairman and Managing-Director of John Walker and Sons, Ltd., the famous distillers. The wedding is to take place at St. Barnabas' Church, Addison Road, Kensington, on Wednesday, February 22, at 2.30 p.m. The reception will be held at Berners Hotel, Berners Street, W.1.

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The "chain smoker" who lights one cigarette from another can no more appreciate good tobacco than the "tippler" can be a connoisseur of good wine. Your palate becomes coarsened and unresponsive to the delicate appeal of cigarettes if it is soaked in them and overwhelmed.

A cigarette of matured tobaccos, and expertly blended, has a delicate and charming message to carry to the palate; but the palate cannot appreciate it unless kept in good condition.

The consideration due to your throat and general health should influence you to smoke in moderation—and to smoke good cigarettes.

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EBERHARDT. In well-figured Walnut Case. Overstrung, over damper check action, complete iron frame, ivory keys. Second-hand, in good condition. Tone and touch cannot fail to please. Constructed to give permanent service.

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BECHSTEIN Boudoir Grand in Rosewood Case. Length 6 ft. 6 in., compass 7½ octaves, overstrung. A pre-war piano and an excellent specimen of artistic piano building. Combines all the essentials of the ideal instrument. Artistic design, finest materials, thorough workmanship and a wonderful tone quality.

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STETSON HATS

(Continued.)

histories are passed within the bodies of higher animals of all grades, up to man himself, producing disease, epidemics, and death, merely in living their own lives, as their victims in turn live theirs, are of immense interest. He finds a peculiar fascination in comparing the amœba taken from the mud of some pond with the white corpuscles of, say, the human body;

THE PLAYHOUSES.

"JUSTICE." REVIVED AT THE COURT.

IT is good to have the chance of seeing that noble and profoundly appealing play "Justice" once again, and theatre-goers generally owe Messrs. Lion and Grein a debt of gratitude for giving them such a chance at the Court, where its revival opens a season devoted to a cycle of Galsworthy drama. During its brief original run at the Duke of York's, at which it lent distinction to Mr. Charles Frohman's none too lucky repertory venture, "Justice" achieved what other efforts of enthusiasm had failed to secure—a reform in our prison system; but neither its message to the emotions nor its dramatic power has been impaired by the practical triumph. Its story of the poor clerk tempted to crime, and broken by the expiation society demands, seems still the most natural of things, as convincing as it is affecting, and re-acquaintance with that tremendous scene which pictures the agony that may be suffered in solitary confinement, justifies

all that was said years ago as to its tragic impressiveness. So far from the play's having worn thin, the masterliness of the author's technique grows on one; in this work Mr. Galsworthy the craftsman never lets Mr. Galsworthy the humanitarian get out of hand, and yet what play of modern times can rival it in its plea for pity? The new cast is strong and the acting forceful. Mr. Lyall Swete's stern employer, Mr. Hanray's benevolent clerk, Mr. Monckton Hoffe's counsel for the defence, Mr. Acton Bond's judge, are all refreshingly lifelike; and both

Mr. Leon M. Lion and Miss Edyth Goodall can be felicitated on their handling of parts for which temperamentally, perhaps, they are not too well suited. Mr. Lion does wonders in subduing himself to the pattern of devitalised humanity he is called upon to represent; and Miss Goodall puts equal restraint on herself and draws tears for Ruth Honeywill from her audience by the quietest of methods. The revival should not be missed.

"JENNY." AT THE EMPIRE.

"Jenny" affords an opportunity for the return to our musical-comedy stage of one of the few actresses with personality which it can boast. It allows Miss Edith Day, in a sort of Cinderella rôle, to sing charmingly, to dance with grace and gaiety, to offer some pleasant mimicry, and to act with equal effectiveness in moments of pathos and passages of fun. It justifies itself, therefore, to a large extent, but much will have to be done in the matter of revision. At present, apart from Miss Day, the only member of the company who is well looked after is Mr. Reginald Sharland, a *jeune premier* with a pleasant singing voice. Comedians of talent are in the cast—thus Mr. Billy Leonard and Mr. Shaun Glenville—but they are furnished with poor material, as, indeed, is Miss Maidie Hope. The music is tuneful, and there are some good dancing turns.



WEDDING GIFTS FOR PRINCESS MARY: THE GIRL GUIDES WHO PRESENTED A CHEESE-TRAY AND A "TENDERFOOT" BROOCH; WITH LADY BADEN POWELL.

The deputation of four Girl Guides representing England, Scotland, Wales, and Ireland, was introduced by Lady Baden Powell. The gift brooch is in rubies and diamonds.

Photograph by Topical.

or in comparing the flagellate protozoa, which cause sleeping sickness in man, or "nagana" in domesticated horses.

How did this parasitic mode of life come into existence? How is it that the "trypanosome" which causes the death of domesticated horses can infest the blood of antelopes without inflicting injury upon their hosts? And there are the further problems as to the changes which have become necessary in the modes of feeding and reproduction of these parasites, to enable them to live under conditions so different from those which obtain in the free living organisms to which they are most nearly related.

These are aspects which have to be studied by the medical man, but they must also be taken into account by all who are striving to penetrate the mysteries both of animal and plant life.

W. P. PYCRAFT.



WEDDING GIFTS FOR PRINCESS MARY: THE HARROW SCHOOL DEPUTATION WHO PRESENTED DRESSING-TABLES.

The deputation consisted of Mr. H. J. Enthoven, Football Captain; Mr. H. J. L. Gorse, Head of the School; and Mr. R. H. Baucher, Cricket Captain.—[Photograph by Topical.]



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THE CHRONICLE OF THE CAR.

Road Racing in Ireland.

Road Racing in Ireland. Immediately the Irish Question had been "settled," a proposal was set on foot for transferring road-racing activities to Ireland. At the time, I ventured the opinion that, for this year at least, the idea was likely to prove impracticable. I hear that a Sports Committee of the Irish Motor Trade Association has been formed, and that it is proposed to hold road races for light cars of standard makes early in the present year. One race is to be held near Dublin, and another in the neighbourhood of Belfast. They are to be purely Irish events, to be promoted with the assistance of the Royal Irish Automobile Club. Next year, it is said, the Free State Government will have promoted legislation taking the powers necessary to enable them to allow the use of Irish roads for an international race. This sounds very well indeed; but in the present state of the distressful country I am afraid there is little attraction to be found in the idea of racing in Ireland, at any rate so far as the international event is concerned. Arrangements for these contests have to be

two light-car races to which I have referred, I have no doubt they will prove to be very sporting events; but if, as I suspect, the underlying idea is to attract the English motorist and his money, they are likely to fail of their object. Personally, much as I should like to take my car over to Ireland for such an event as either of these standard car races, I should certainly not be inclined to risk doing so—even if my insurance company raised no objection.

A Useful Trial.

A Useful Trial. The *Light Car and Cyclecar* announces that a certain light-car club hopes to organise a trial in which light cars and Fords can compete. This is most interesting, and personally I hope the project will come to fruition. The trial will, if it comes off, be of the general efficiency type, to include tests of speed, petrol-consumption, flexibility, hill-

The *Light Car*
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much discussion lately of the relative merits of the British light car and the Ford, that such a trial, if only it can be made exhaustive enough, ought to prove not only vastly interesting, but highly instructive. It is bootless to discuss what the results of such a test would be, but I believe the champions of the "Tin Lizzie" would receive the shock of their lives. I regard the Ford as being a most useful car, and wonderful value at its price. It will give excellent service within its limitations, but it is a hopelessly inefficient vehicle as judged from

the standpoint of car efficiency and performance. On the other hand, the British "light" at its best is a phenomenon of efficiency.

The Registration Book.

of Transport is inclined to review its attitude

It is stated in some quarters that the Ministry to review its attitude

regarding the much-discussed registration book. One of the principal arguments advanced in its favour was that it was likely to prove a safeguard against the theft of cars; but it is extremely doubtful if it has prevented a single theft. The gangs of car-thieves who have been operating in London, where most of the stealing has happened, are far too well versed in their nefarious science to be deterred by so simply



A NEW DEVICE TO AVOID "GLARE": THE "PASOLIGHT" EFFECT.
(See Note below.)

evaded a device as the registration book and its formalities. In the case of the recent capture by the police of one of the principal gangs of motor-thieves, a whole plant was discovered of dies for altering makers' chassis and car numbers, and a set of forged registration books all ready for issue. Obviously, the book is futile as a means of stopping theft; and as it is cumbrous in the formalities attending its issue, and expensive in administration—at least a million of the ten millions gathered goes in collection expenses—the game is not worth the candle. There is an alternative scheme, to which I have referred in these notes previously, which might have the desired effect. Whether the Ministry is prepared to consider its adoption is another matter.

The Glare Problem.

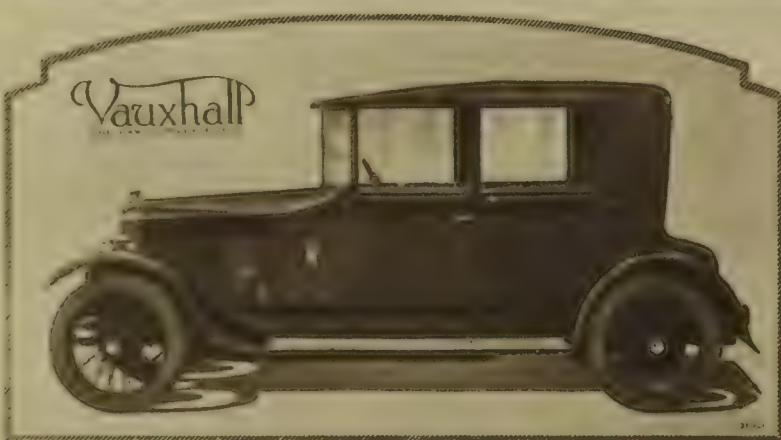
The Glare Problem. One night last week I went down to Burford Bridge to see a demonstration of a device called the "Pasolight," the purpose of which is to minimise the inconvenience attaching to glaring headlights. This consists of a lamp placed on the off-side running-board and connected up with the headlights by means of a two-way switch. When meeting another car the

[Continued overleaf.



A HANDSOME SEVEN-SEATER: THE 40-H.P. SIX-CYLINDER LANCHESTER
SALOON LIMOUSINE.

made a long time in advance, and I am very much of the opinion that, failing the necessary legislation to enable races to be held in England, we shall still see the international events of 1923 held in the Isle of Man: assuming, of course, that there is any road racing at all under the rules of the R.A.C. As to the



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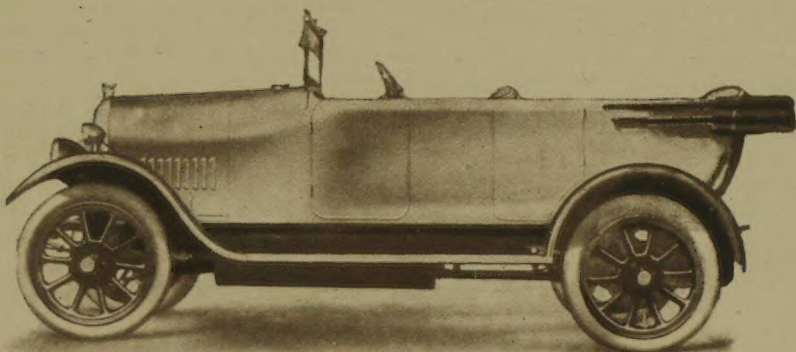
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"L. L. G., 27th August, 1921."

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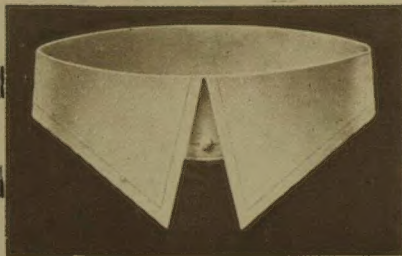
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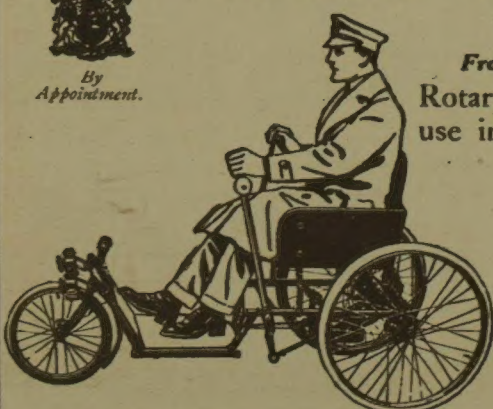
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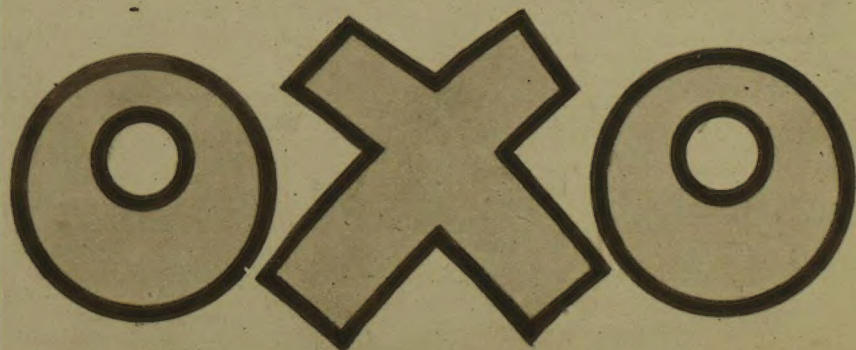


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Continued.
switch is moved over, putting out the head-lamps and lighting up the supplementary lamp referred to, which shows a light at right angles to and in rear of the car. If the other vehicle is equipped with the "Pasolight" the driver does the same, and so both have the road illuminated in such a way that any obstructions can be seen in time to avoid them. The device is quite effective up to a point, but it has certain inherent disabilities which lead one to the impression that it does not provide a real solution of the problem. I think it is quite possible to improve the device very greatly as compared with the actual lamps and fitting shown last week. Further, the night being one of bright moonlight, the lights hardly had the chance to show their best. All that is to be said is that the test was not very convincing, but that the device itself is one with distinct possibilities.

Important Road Warning.

The Automobile Association, as a result of a few reports of alleged inconsiderate driving, appeals to motorists and road-users generally to drive with due regard to the safety of men working on road repairs. Where large portions of road are being dealt with the road-men are usually protected by barriers. In some cases, however, where small sections are being repaired in patches, etc., it is not practicable to protect the road-men in this way; hence this appeal for special consideration.

W. W.

"FANNY'S FIRST PLAY," AT EVERYMAN'S.

PARTS of "Fanny's First Play," if only because of their topical references, date somewhat. All the talk put into the mouths of the dramatic critics, all the allusions to the Suffragettes and Margaret Knox's own adventure with the police, and much of the Frenchman's tirade seem strangely old-fashioned to-day. This is the price any stage-writer must pay if, like Mr. Bernard Shaw, he uses the theatre for purposes of journalism. But there is enough wit in the piece to keep any intelligent audience consistently amused; and if the performances offered at Everyman's Theatre are not always up to the standard set by the original cast, and now and again a point or two is missed, the company as a whole maintains a welcome air of vivacity. Capital in this respect is the work of Mr. Richard Bird as Bobby Gilbey, and of Miss Dorothy Massingham as Margaret. Mr. Hignett and Mr. Bramber Wills are both as amusing as could be wished as the fathers of the two families; and, if there is rather more in Darling Dora than Miss Hazel Jones reveals, the young actress at any rate gives proof of a pretty sense of humour.

Eve, the Lady's Pictorial, of February 15, is full of good pictures, notably some of the still-life camera studies which were a feature of E. O. Hoppé's recent exhibition, and new portraits of Miss Flavia Forbes,

Mrs. Cyril Asquith, and other interesting people. The snapshot gallery includes groups of the V.W.H. (Crick-lade) Hunt Ball, and other sporting and social events.

TITLEPAGE AND INDEX.

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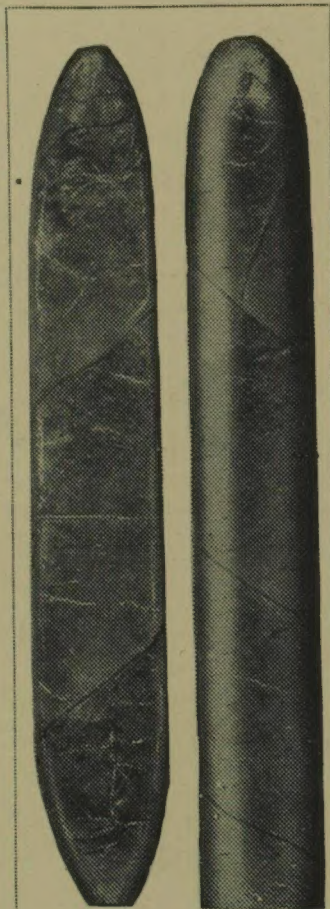
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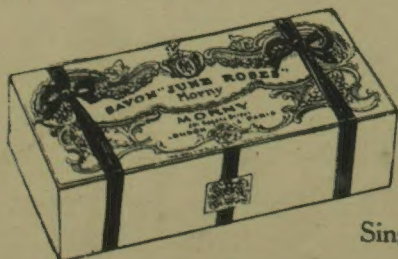


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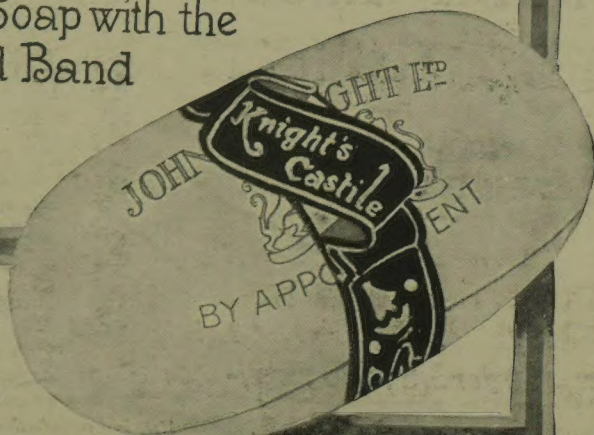
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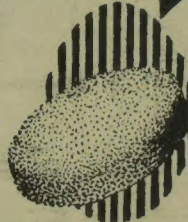
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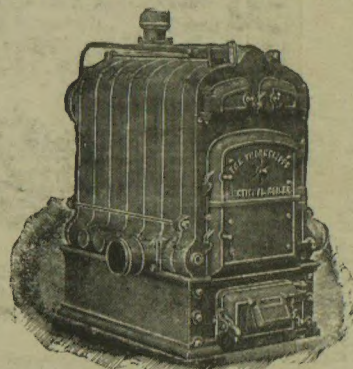
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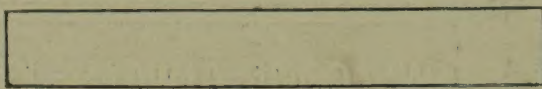
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